SMPIA / SaskFilm Human Resources Development Strategy

Final Report – March, 2006

Prepared by: Terry Schwalm and Associates
612 7th Street East
Saskatoon, Saskatchewan
S7H 0X9

106-06974/

Table Of Contents

Executive Summary	1
Introduction	1
Study Methodology	2
Documents Review	3
Database Analysis	4
Primary Research	5
Key Findings of the Study	6
Recommendations	7
Action Plan / Next Steps	10
Introduction	11
Background	11
Saskatchewan Motion Picture Association	12
SaskFilm	12
Film, Television and New Media Job Positions Terminology	13
Crew Call / Deeming Programs Overview	14
Crew Call	14
Deeming Provision	17
Methodology	20
Documents Reviewed	25
Database Analysis	27
General Comments	27
Database Analysis	28
Above-the-Line	32
Mentors	32
Trainees	34
Trends	34
Primary Research – Summary of Findings	36
Saskatchewan Training Programs Summary	65
Comparable Jurisdictions Training Programs	65
Comparisons of Training Programs	65

Comparable Jurisdiction – Interviews Summary 66
Alberta 66
AMPIA 66
IATSE 67
Alberta Scholarship Program 69
Manitoba 70
MMPIA 70
Film Training Manitoba 71
Out-of-Province Producers 74

Focus Groups Summary 76
Introduction 76
Factors Affecting Growth of the Industry 76
Experiences with Training 77
Building Capacity in the Industry 78
Views on the Recommendations 79

Key Findings 81

Recommendations 81
Recommendation #1 82
Recommendation #2 86
Recommendation #3 87
Recommendation #4 89
Recommendation #5 93
Recommendation #6 94

Action Plan / Next Steps 95

Appendix A – Film, Television and New Media Industry Positions 96

Appendix B – Documents Reviewed 106

Appendix C – Steering Committee 108

Appendix D – Interview / Focus Group Participants 109

Appendix E – Saskatchewan Training Programs 112

Appendix F – Alberta and Manitoba Training Programs Overview 123

EXECUTIVE SUMMARY

Introduction

The film, television and new media industry in Saskatchewan has grown substantially in the past fifteen years. Over this period, the industry has been diligent in regularly reflecting on its capacity to support production, and in examining training needs for the sector. In continuation of this effort in November 2005, SMPIA and SaskFilm engaged Terry Schwalm and Associates to undertake a study related to the human resource capacity of the film industry in Saskatchewan. The final report recommends strategies, initiatives and/or approaches for capacity development.

The objectives of the study are to:

- Assess the overall capacity of the Saskatchewan film industry with respect to the availability of skilled human resources to support current and anticipated future levels of film production.
- Identify specific areas of the film industry where human resources are insufficient to support current and future levels of film productions.
- Review and assess current training and/or career development initiatives being undertaken in the province of Saskatchewan and in other Canadian provinces.
- Recommend specific strategies, initiatives and/or approaches to improve the capacity of the Saskatchewan film industry by ensuring the availability of skilled human resources that will support current and future levels of production.

The film and television industry is unique from other industries in many ways. There are a number of departments and a number of positions within each department. There are "creative" personnel – primarily referred to as "Above-the-Line" and technical personnel – primarily referred to as "Below-the-Line". The industry is complex. The hours can be extraordinarily long. The work can be very stressful given the tight timelines and the need to complete the production on time and on budget. Work can be sporadic and depends on the amount of productions being made. Production development and human resource development are closely tied. Production is reliant on the availability of crew, and sustaining crew is dependant on sufficient production levels.

The industry differs from others in how it recognizes achievement and excellence. Unlike other industries where certification or a university degree is required, the benchmark of achievement and recognition in the film and television industry relates to the amount of work a person gets and the number and kind of production credits they have attained. If production volume is down, it makes it difficult to add credits to one's resumé, and often people will move to other jurisdictions where production volumes are higher to ensure continued employment in the industry. In order to increase capacity within the industry, production development and personnel development must grow in concert, and both must have government support and a commitment to stable funding.

The Saskatchewan Motion Picture Association (SMPIA) is a membership organization whose mandate is: "SMPIA members are committed to the intrinsic cultural and economic value of motion picture and work together to create and advance opportunities for the production, promotion and appreciation of motion picture in Saskatchewan." SMPIA's vision is "To build a world-class, culturally-rich film, television and new media industry in Saskatchewan."

SaskFilm is a non-profit funding agency whose mission is "to enable the film, video and new media community of Saskatchewan to continually enhance the quality, quantity, and marketability of its products and resources."

Both organizations are involved in training through provision of workshops, conferences and administration of on-the-job training programs. SMPIA is responsible for administering the JobStart/FutureSkills (JS/FS) program and SaskFilm is responsible for administration of the Deeming provision of the Saskatchewan Film Employment Tax Credit (SFETC). This provision enables out-of-province workers to be 'deemed' Saskatchewan residents when a resident is unavailable. When a person has been deemed, there is a requirement that they provide training to a Saskatchewan worker.

Study Methodology

The study methodology included:

- An initial meeting with SMPIA, SaskFilm and Culture, Youth and Recreation to review the work plan;
- A review of industry studies done over the past fifteen years;
- Analysis of SMPIA and SaskFilm's databases related to on-the-job training;
- Primary research entailing interviews with 42 individuals involved in the industry (including Producers, Production Managers, Crew, Unions/Guilds, Educational Institutions, Industry Organizations and Artist Run Centres);
- Primary research analysis;
- Research into training programs in Alberta and Manitoba, and major national programs;
- Creation of an Interim Report for the Steering Committee's review;
- Focus groups in Regina and Saskatoon with 18 people representing production companies and crew members; and
- Compiling all research and analysis in a final report.

Documents Review

Needs assessment and economic studies related to the film and television industry have been done on an annual or bi-annual basis since the 1980s. The industry has grown rapidly since the mid 1980s when initial projections were about $3 million in total production activity. In the last six years, the industry has averaged $45.5 million per year in production activity, and created 798 Saskatchewan jobs.[1]

All of the reports speak to SMPIA playing an important role in representing the industry's needs. Government's support is acknowledged as critical. SaskFilm, and in particular the SFETC, is instrumental in attracting Producers to the province and in developing local production companies. Saskatchewan Communications Network (SCN) plays a vital role in developing emerging Producers and in providing broadcast licenses necessary to attracting further investment in productions.

All of the studies reiterate the need for comprehensive training in the industry. In 1994/95 the most comprehensive training strategy to date was developed: *The Film and Video Industry Five Year Plan for Professional Development*. Unfortunately the plan, as it was intended, never got off the ground. The model was complex and not enough resources (human and financial) were provided to see the recommendations through. Some of the recommendations were implemented, but not all, and training continued to be done in a somewhat haphazard manner.

Over the years, the needs for specific positions have changed. In some cases shortages have been filled through training, but new and different gaps have emerged. In other instances people have moved into different departments or to other jurisdictions. The seasonality of the business and fluctuating production volumes has made it difficult to retain crew. It appears that the amount of positions needed each year continues to hover between 100 to 150 people.

[1] 15 Years Making Pictures: A review of the Provincial Government's Role in the Saskatchewan Film and Video Industry – Cultural Policy Unit, Culture Youth and Recreation, January 2005.

Database Analysis

The table on the following page provides an overview of on-the-job training from 1998 to 2005.

NOTE: The Deeming Database starts in 1998 and includes data for 2004. The Crew Call database starts in 1999 and includes data for 2005.

	1998	1999	2000	2001	2002	2003	2004	2005
Total JobStart/FutureSkills Positions Trained	-	66	52	34	91	162	66	76
Total SaskFILM Deemed Training	93	33	96	25	157	137	118	-
Total Positions Trained including duplications	93	99	148	59	248	299	184	76
Total Positions (*) Trained with duplications removed	93	86	129	57	167	243	157	76
Positions trained through JS/FS with a Deemed Mentor (JS/FS + SF – Combined Dbase)	-	13	19	2	81	56	27	-
Total Number of People Trained per year (*)	82	83	112	57	158	206	142	61

* The difference between the total number of positions trained and the total number of people trained is due to people training more than once in a given year.

Although the total number of people trained in the last line above adds to 901, in actuality 588 individuals have been trained through JS/FS or Deeming since 1998, the difference being people who have been trained more than once in different years (e.g. if a person trained in 2000 and 2003 they are counted twice in the last line above).

The 1999 *Report on the Sector Partnership Work Force Development Initiative* and the 1996 report, *A Needs Assessment for Training and Professional Development Requirements in the Saskatchewan Film and Video Industry* highlight positions that, at that time, were in critically short supply, positions that required skill enhancement or more people, and where professional development was seen to be needed. Those findings were compared to the SMPIA and SaskFilm databases to assess whether training needs were being addressed.

For the most part, the industry has addressed a number of the gaps identified in those reports, although not in all areas, and since these reports new gaps have surfaced. Training also took place in a few departments that were not seen as a priority at that time, or were not mentioned in the reports at all.

Primary Research

Interviews were conducted with 42 people associated with the film and television industry. The majority of these individuals had either been trained, were responsible for conducting training, or were responsible for monitoring training delivery. Production personnel represented Above and Below-the-Line personnel and a range of departments and positions. On average, these individuals work on between 4 and 7 projects annually, usually in Feature Films, Dramatic Series, Comedy Series, and Documentaries.

The types of projects that are being done in the province has shifted over the past few years in that much larger productions are being shot in Saskatchewan. Productions are becoming more sophisticated, and there are more features and television series being produced. Very few people see changes on the horizon as to the types of productions that will be shot in the province, but they do anticipate an increase in production volumes due to the diversity of proposals coming forward, Saskatchewan's growing reputation for locations and skilled crew, and, in particular, to the SFETC which is a critical component to industry development. Study participants view the future of the industry as very bright and, as a result of increased volumes, they feel there will be less reliance on imported labour and a need for more skilled labour.

The types of positions that are required now and in the future will continue to change. As gaps are filled, new shortages will emerge and there will be a need for more crew in every department and more crew overall. Certain occupations are currently in short supply: Script Supervisors, Dolly Grips, Construction, Locations, and Sound Recordists. Technology is also having an affect on the industry and the emergence of digital production and new broadcast formats and the growth of the animation industry in the province will impact growth.

Trends include: the prevalence of larger and smaller productions; technology; younger people becoming interested in the industry; a need for more specialists; Saskatchewan crews becoming more skilled; more people being interested in the creative jobs; cross over to other departments; departments being cliquey; and although slightly less imported labour, the continuation of importing Keys and Department Heads.

Barriers to growth directly relate to a lack in sufficient numbers of production personnel particularly when there are several productions taking place simultaneously. The seasonality of the business (productions being shot primarily in the summer months) is problematic because it makes retention of skilled crew difficult. If there are not enough productions being shot throughout the year, skilled people will tend to move to other jurisdictions where more regular work is available.

Another factor affecting growth is the perception from some outside of the province that Saskatchewan does not have sufficient number of skilled crew, particularly in senior positions. Out-of-province Producers often bring Above-the-Line personnel and Keys or Department Heads with them when shooting in the province, and often these are larger productions. This has stalled the growth of some of the Saskatchewan workers in these positions in gaining more experience, which in turn provides them with production credits for larger projects which is a true test of achievement in the industry.

The amount of classroom-style training programs available in the province is not widely known. The on-the-job training programs, while viewed favourably for the most part, are seen to be in need of improvement. Two significant barriers in developing human resource capacity are the lack of a coordinated approach to training and the absence of a training strategy, and the need for more emphasis on indigenous productions which are seen to be a good training ground.

In Alberta and Manitoba a different approach to training in the industry is taken. More levels of training are offered. The Unions have more involvement in Alberta and, in Manitoba, training is primarily managed by a single agency. Skills training prior to working on set is offered in both provinces and has netted good results.

Key Findings of the Study

- More commitment to training is required by all segments in the industry.
- Training for the industry needs a coordinated approach with collaboration and input from all segments of the industry. An overall strategy with specific actions needs to be created.
- On-the-job training through JobStart/FutureSkills and the Deeming provision has been beneficial overall and needs to be continued, but both programs need improvements.
- Although on-the-job training is seen as the best way to learn the industry, university training is needed, as well as workshops and courses offered by non-profit organizations and Unions/Guilds.
- More diversity in the types of instruction and delivery methods is needed.
- Technology is having and will continue to have an impact on the industry.
- Young people find the industry attractive and ways need to be found to reach out to them and see they find employment.
- More attention must be paid to new media given the changes that are taking place in technology.

Recommendations

#1 An Advisory Committee with representation from all segments of the industry should be established to:

1) **Develop a strategic plan for training in the province;**
2) **Develop a comprehensive communications plan that ensures there is effective communication amongst all industry groups.**
3) **Examine training needs on an annual basis;**
4) **Develop benchmarks for training in the province;**
5) **Recommend priorities for all training initiatives including on-the-job training;**
6) **Evaluate training initiatives on an annual basis;**
7) **Gather input from industry and related organizations and individuals to guide its work.**

Throughout the study process it was clear that all segments of the industry are interested in training and each segment has valuable contributions to offer. At present, the Crew Call Advisory Committee is responsible for training in the industry. There is a need to expand on the membership of this group for this committee to be the representational Advisory Committee proposed in this recommendation. Representatives on the Advisory Committee must be committed to training and represent the views of their constituencies.

In order for this Advisory Committee to work, it must have a strong mandate to develop a training strategy that will address the ever-changing issues facing the industry. In the short term, during 2006, the Advisory Committee will need to work with the financial resources that currently exist for training. The Advisory Committee should develop a strategy by September 2006 that identifies measurable goals for 2007 and beyond, and communicate its needs to government in time for their budget deliberations. In the long term, the Advisory Committee must see that the strategy and the action plans are implemented in an effective and efficient manner. Benchmarks must be created and measured annually to assure the strategy is on track.

#2 The industry needs to determine who should take responsibility for training.

Currently there are a number of classroom-style programs and two on-the-job training programs that are offered in the province. No group is fully aware of what the other is doing and this has led to a fragmented approach for training within the industry. From the consultants' point of view, logic suggests that one agency charged with the responsibility for overseeing all training initiatives would be more efficient and effective than what is currently in place. The sample sizes for the interviews and focus groups were small, but provided strong indicators of opinion on various issues including suggestions that it is time for a single agency. To a large extent, the individual must take responsibility for their own career development, but there are benefits to an authorized body who communicates to all groups and individuals within the industry. Given the history of the industry over the past fifteen years (outlined in the documents reviewed in

Appendix B) and the lack of coordinated efforts and fragmented approach to training, it is time for the industry to determine if a single agency would work better.

#3 Implement a tiered training system that is responsive to various departments and positions and implement minimum training requirements.

At present, those interested in working in film and television take a 2 ½ day course in Set Safety and Set Protocol. Following this, they are eligible to be trained on set. Some people come to the set with previous technical experience, some not. Once on set they are expected to do the job they are training in with the assistance of a mentor who is a skilled worker. The rapid environment and need to get a project completed on time and on budget has, at times, affected the quality of training.

To a large degree, the impetus is on the individual to learn all that they can while working in the position. In many situations, this approach has worked and people have become Union/Guild members and advanced in the industry. But there are enough situations where this approach has not worked to recommend that more education is needed prior to coming on set. The set can be a dangerous place and productions are expensive. The pace is fast and there is no time for mistakes. The recommendation includes:

- Level 1 - the Set Safety and Set Protocol course as the first level and minimum requirement for coming on to the set.
- Level 2 - The second level would introduce the person to all departments and all jobs in the industry, and would go into some depth as to the job descriptions for each position and how a production works.
- Level 3 - The third level would introduce workers to equipment and methods or practices used in the position and department in more detail.
- Level 4 - The fourth level would offer more advanced training and would be particularly suited to positions of a technical nature or positions that require special expertise.

It is recommended that the Level 3 and Level 4 training be offered in partnership with facilities that house the necessary equipment.

Much flexibility is required in the development of this plan, as different departments will have different training needs. In some cases, the Level 1 and Level 2 training may be enough to go into a work placement (e.g. for Accounting File Clerk) and do the job with the advice of a mentor. When, however, an individual has not received Level 3 training for a job that is technical in nature or requires very specific skills (e.g. Rigging Gaffer, Special Make-up Effects) it is recommended that the Advisory Committee consider Job Shadowing or Observing as the first entry point to the set. Work placements that enable an individual to actually do the job with the advice of a mentor are more suited to people who have had some experience in working with the equipment required for the position, or have previous education in specialized skills.

#4 On-the-job training through JobStart/FutureSkills and the Deeming provision is valuable and should be continued but improvements need to be made to both systems.

The application process and procedure for the JobStart/FutureSkills (JS/FS) program is onerous. There is a great deal of paperwork and paper flow between agencies and the system needs to be simplified. The Deeming application needs some tightening of procedures specifically with regard to the selection of deemed personnel and trainees. There is also a need to emphasize upgrade training is eligible in the JS/FS guidelines to encourage training for experienced and senior level crew members under this program.

Other recommended improvements for both programs include:

1) Actively promote the industry and job opportunities.
2) Screen candidates for industry positions.
3) Develop minimum qualifications for mentors.
4) Match mentors and trainees.
5) Ensure training is monitored.
6) Improve the evaluation mechanism at the conclusion of the training period.

#5 In order to finance training re-structure the current financing arrangements.

Presently, Producers pay an 8% administrative fee to the Crew Call program. This money goes to operating expenses associated with the JS/FS program and to workshops. Compliance in paying the 8% has been relatively good, although there are outstanding invoices which result in uncertainty in stability of funding to administer the program. It would make sense to take a percentage off the top of eligible applications, thereby eliminating the need to invoice and collect the fee from Producers.

It may also be useful to consider a training subsidy for the mentor which provides them with funding over and above their salary to undertake training. Additional funding is necessary from the provincial government to ensure there is stable funding for administration of on-the-job training programs. The government sees the return on investment for the tax credit and needs to ensure that on-the-job training is also paying off but, in order to implement an effective strategy and measure training impact, there needs to be sufficient funding to administer the programs.

The Unions/Guilds also have some responsibility to assist in financing training and a fair and equitable formula needs to be created for the Unions/Guild's share. The practice of the Producer paying the Guild to sign off on training plans should be discontinued. The production company should pay a small percentage of gross salaries to all Unions/Guilds to offset the Unions/Guilds' costs in monitoring training and to assist the Union/Guild in providing training programs.

Increased funding from the provincial government will be required to make up the balance for operating costs. In order for a coordinated approach to training and the implementation of a well

thought out training strategy, there needs to be a stable base of funding for administration of the broader program. Federal financial support should be pursued as well.

#6 New Media is an industry unto itself and has ties to the film and television industry but is much broader than that. For this reason, SMPIA and SaskFilm should encourage government to create a development strategy specific to that industry.

The animation industry has close ties to the film and television industry, but new media encompasses much more – web site development, interactive training on the web, etc. The issues and concerns of the new media industry from this broader point of view are sufficiently different from film and television to warrant a development strategy specific to this industry. SMPIA and SaskFilm should work closely with the Saskatchewan New Media Developers Association to see this recommendation realized.

Action Plan / Next Steps

The Steering Committee responsible for this study must determine the feasibility of these recommendations and the game plan to move forward. It would be impossible to enact all recommendations prior to the upcoming 2006 production season, so the spring of 2006 should be used to develop the strategic plan and actions required for improved training delivery. The strategy should be completed by September 2006 and delivered to government for consideration in the government's 2007 budget. Specific measurable objectives should be put into place for 2006 (e.g. revisit the goals of Crew Call to determine if they are still valid), as well as for the 2006 production season (e.g. ensure that at least one person in all positions currently in short supply is trained during the 2006 production season). The objectives should be assessed in September 2006 in order to inform the overall strategy delivered to government for training delivery in 2007 and beyond.

INTRODUCTION

The film, television and new media industry in Saskatchewan has grown substantially in the past fifteen years. Over this period, the industry has been diligent in regularly reflecting on its capacity to support production, and in examining training needs for the sector.

In continuation of this effort in November 2005, SMPIA and SaskFilm engaged Terry Schwalm and Associates to undertake a study related to the human resource capacity of the film industry in Saskatchewan. The final report will recommend strategies, initiatives and/or approaches for capacity development. The objectives of the study are to:

- Assess the overall capacity of the Saskatchewan film industry with respect to the availability of skilled human resources to support current and anticipated future levels of film production.
- Identify specific areas of the film industry where human resources are insufficient to support current and future levels of film productions.
- Review and assess current training and/or career development initiatives being undertaken in the province of Saskatchewan and in other Canadian provinces.
- Recommend specific strategies, initiatives and/or approaches to improve the capacity of the Saskatchewan film industry by ensuring the availability of skilled human resources that will support current and future levels of production.

Background

The film and television industry is unique from other industries in many ways. The hours can be extraordinarily long. The work can be very stressful given the tight timelines and the need to complete the production on time and on budget. Work can be sporadic and depends on the amount of productions being made. It takes a special personality to juggle all of these factors but for those who do, the industry is an exciting and vibrant place to be.

Production development and human resource development are closely tied. Production is reliant on the availability of crew, and sustaining crew is dependant on sufficient production levels. The unpredictable nature of production volume creates problems in keeping skilled personnel. The lack of adequate and stable funding for human resource development also makes replacing skilled personnel challenging.

The industry differs from others in how it recognizes achievement and excellence. Unlike other industries where certification or a university degree is required, the benchmark of achievement and recognition in the film and television industry relates to the amount of work a person gets and the number and kind of production credits they have attained. If production volume is down, it makes it difficult to add credits to one's resumé, and often people will move to other jurisdictions where production volumes are higher to ensure continued employment in the industry. In order to increase capacity within the industry, production development and personnel

development must grow in concert, and both must have government support and a commitment to stable funding.

Saskatchewan Motion Picture Association

The Saskatchewan Motion Picture Association (SMPIA) is a membership organization which includes: film and video makers, technicians, service suppliers, actors, new media developers, Producers, students, educators and any individual, corporation or organization interested in the film, television and new media industry.

The organization's mission is "SMPIA members are committed to the intrinsic cultural and economic value of motion picture and work together to create and advance opportunities for the production, promotion and appreciation of motion picture in Saskatchewan." SMPIA's vision is "To build a world-class, culturally-rich film, television and new media industry in Saskatchewan."

SMPIA programming includes:

- Providing *Member Funding* to SMPIA member organizations;
- Consulting with industry, and advocating for the industry, to government through SMPIA's *Issue and Advocacy Committee* and the *Saskatchewan Film Alliance*, a partnership which includes the Saskatchewan Film Producers Association, Directors Guild of Canada Saskatchewan District Council, ACTRA Saskatchewan, IATSE Local 295, IATSE Local 300 and the Saskatchewan Filmpool Cooperative;
- Providing timely information to members and the public through communication tools: *E-Buzzz*; a weekly electronic newsletter, *It's a Wrap*, a quarterly publication; and the *Saskatchewan Film Production Guide*;
- Organizing *Showcase*, a bi-annual event to feature, celebrate and promote Saskatchewan's film and television industry and *NextFest*, a bi-annual event (held in alternative years from Showcase) that bridges cutting-edge content and advanced digital motion picture technologies;
- Providing *networking* opportunities through organizing / sponsoring special events; and
- Administering *Crew Call*, a training and development program for human resources in the industry.

Currently, SMPIA has 138 individual members and 64 corporate members. The organization has a number of Advisory Committees that provide advice on policy development to the Board.

SaskFilm

SaskFilm[2] is a non-profit funding agency whose mission is "to enable the film, video and new media community of Saskatchewan to continually enhance the quality, quantity, and

[2] www.saskfilm.com

marketability of its products and resources." SaskFilm is also provides a variety of programs to the industry, some of which have a training component:

- Development Loans;
- Equity Investments;
- Writer in Residence Program;
- Filmmakers Program Contributions;
- Market Travel and Festival Travel Assistance;
- Locations Commission for the Province of Saskatchewan; and
- Saskatchewan Film Employment Tax Credit Program, including the Deeming provision.

From time to time, SaskFilm organizes Special Initiatives – educational programs that are designed to fulfil a particular need. SaskFilm also manages the Sound Stage in Regina.

As Film Commissioner for the Province of Saskatchewan, SaskFilm promotes the province as an effective, efficient and lucrative location for out-of-province filmmakers. SaskFilm provides script breakdown, library photo services, scouting services, ground transportation and accommodation during location scouting.

SaskFilm's membership is comprised of a representative from each of the following organizations: SMPIA, Saskatchewan Association of Broadcasters, Saskatchewan Communications Network, Canadian Broadcasting Corporation, Saskatchewan Film Producers Association, Saskatchewan New Media Developers Association, the Federal Government, and the Provincial Government. SaskFilm also has a number of Advisory Committees to advise the Board on policy.

Film, Television and New Media Job Positions Terminology

As in most industries, there is specific terminology used in the sector. "Above-the-Line" primarily refers to the "creative" positions that take place in a production: Writers, Producers, Directors, and Principal Actors (other Actors are Below-the-Line). "Below-the-Line" primarily refers to the production crew, most of whom are represented by a Union or Guild, and each organization includes a number of Departments. Four Unions and one Guild are affiliated with the film and television industry in the province: IATSE 295 (Regina), IATSE 300 (Saskatoon), IATSE 669 (Western Canada and for the Camera Department only), ACTRA Saskatchewan, and the Directors Guild of Canada Saskatchewan District Council (DGC).

In Saskatchewan, the following Below-the-Line departments exist in IATSE Locals 295 and 300[3]: Accounting, Animal Wranglers, Art, Construction, Costume, Editors, First Aid/Craft Service, Grips, Greens, Hair, Lighting/Electrics, Make-Up, Painting, Production Office, Props, Publicity, Script Supervisors, Security, Set Decorating, Sound, Special Effects, Transportation,

[3] IASTE Local 295 Standard Film Agreement

and Video. IATSE 669, based in Western Canada, represents workers in three departments: the Motion Picture Department, the Digital Department, and the Publicity Department.

The Directors Guild of Canada Saskatchewan District Council includes Above-the-Line departments for Directors, and Assistant Directors. The Guild also has the following Below-the-Line departments: Production Department, Accounting, Locations, Art Department, and Editing.

In Saskatchewan, IATSE and DGC have agreed to a shared jurisdiction where the same departments exist in both organizations.

Animation has its own position titles. (See Appendix A for a complete list of positions in each Union/Guild by department, comparisons of terminology used by SMPIA and SaskFilm, and a list of Animation positions).

Crew Call / Deeming Programs Overview

Crew Call

Crew Call was created in July 1999 as a program of SMPIA to help grow the film and television production crew in the province. The goals of the program are[4]:

1. Provide one stop career path guidance for those interested in entering the industry.
2. Facilitate effective training by working with the industry and organizations involved with training to coordinate, develop and refine training strategies that will most effectively meet the needs of the industry and trainees.
3. Develop, in cooperation with Unions, Guilds, Producers, training institutions and funding agencies, educational materials and workshops on various aspects of working in the industry.
4. Maintain a skills inventory database of Saskatchewan production personnel that will help employers find the skilled people they require.
5. Identify priorities for current and future training and recruitment in the industry.
6. Facilitate effective training strategies for specific film projects.

As the Human Resource Development Plan for the industry, Crew Call (formerly "Careers 2000") was initially funded through a Canada-Saskatchewan Western Economic Partnership Agreement (WEPA) with contributions, in the form of an administration fee, paid by Producers who utilized the JobStart/Future Skills and Deeming Programs. SMPIA's proposal to WEPA indicated the "Careers 2000 initiative...by end of the fifth year will be self-sustaining through contributions from production companies." Self sustainability was never achieved, due in part to administration of the Deeming provision being moved to SaskFilm. At the conclusion of the five-year agreement with WEPA, a request for additional funding to WEPA was denied. In the

[4] Crew Call Final Report – SMPIA, January 2005

interim, the department of Culture, Youth and Recreation has provided interim funding for Crew Call.

Crew Call organizes the Set Safety and Set Protocol course in cooperation with SIAST, and offers other workshops based on demand. Crew Call administers the JobStart/Future Skills program, and the Crew Call database which currently includes 615 people. Membership in SMPIA is not required for a listing in the database.

JobStart/Future Skills[5] (JS/FS) links training to employment. The program provides a range of skills training solutions for Saskatchewan people. It is a program offered in partnership with Saskatchewan businesses, industry associations, individuals, public training institutions and other training deliverers to:

- provide recognized training and employment opportunities for unemployed Saskatchewan people who need job skills;
- provide employers with the skilled workers they need to fill new positions;
- help industry associations, communities and training institutions to work together to meet training and employment needs specific to industry; and
- enable public training institutions to respond quickly to industry needs for skilled workers.

SMPIA has a Memorandum of Understanding with the Saskatchewan Institute of Applied Science and Technology (SIAST) and Sask Learning to administer JobStart/Future Skills "Work Based Training Program"[6], primarily for Below-the-Line and entry level positions. The program provides financial assistance to employers to deliver recognized on-the-job training for unemployed Saskatchewan residents that leads to permanent employment. Training leading to part-time or seasonal employment may be considered. Training must also be recognized by industry or a public training institution or government. The program will provide up to 50 per cent of approved training costs for each trainee. Eligible costs include wages, training materials and supplies, instruction and other delivery costs. The maximum available per trainee will depend on the size of the business.

Work-based training is a partnership between employers and trainees. Employers have an important role and responsibility to ensure they deliver quality training in the workplace. Employers should:

- identify the skills and tasks the trainee must learn;
- assess what the trainee already knows and what needs to be learned;
- develop training activities and schedules;
- provide suitable facilities and equipment;
- provide mentors, instruction and practice time;
- monitor progress;

[5] http://www.sasked.gov.sk.ca/branches/programs/jobstart.shtml)
[6] http://www.sasked.gov.sk.ca/branches/programs/jsfs_wtu.shtml

- provide constructive feedback to the trainee and training institution;
- and evaluate the trainee and the training.

Crew Call staff work closely with SIAST and with Unions associated with the industry in administering the program.

The JobStart/Future Skills application process entails the following:[7]

1. Production companies contact the Crew Call Director at least one month prior to the start date of the first trained person hired. Crew Call advises SIAST as soon as a production company indicates their intention to apply.
2. The production company submits a completed application (including all training plans and a budget) to the Crew Call Director one week prior to the start date of the first trainee hired on the project. The application indicates all positions proposed for training, but the names of trainees and mentors are identified at a later date. Sample training plans are available online (www.crewcall.net).
3. The Crew Call Director notifies the appropriate Unions/Guilds within two working days of receipt of an application. The Union/Guild approves the positions being proposed for training. The names of mentors and trainees are approved at a later date.
4. The Crew Call Director submits completed applications to SIAST JS/FS Administrators in Regina, Saskatoon or Prince Albert.
5. SIAST reviews the application for adherence to established criteria and obtains confirmation of appropriate credit. SIAST informs Crew Call and the production company of the application's approval, denial or if further information is required.
6. Appeals of SIAST's decision are made in writing, providing additional information regarding the application, and copies are sent to Crew Call and the applicable labour organization. SIAST forwards the notice of appeal to Sask Learning.
7. SIAST initiates the contract for approved projects, reviews the contract with the employer and reviews the responsibilities of the employer, mentor, trainees and SIAST.
8. Trainees who have taken the Set Safety & Set Protocol courses (or equivalent) are listed on the online Crew Call database. The production company arranges to interview and select the trainees. The applicable labour organization of the mentor and trainee positions approves all persons.
9. The SIAST student registration forms, trainee and mentor resumes, and trainer/mentor agreement (signed by both parties), is submitted to Crew Call as trainees are hired. Crew Call and SIAST work with the production company to ensure the eligibility of trainees and mentors.
10. SIAST and Crew Call monitor the training to ensure it adheres to the contract and meets the requirements of 150 hours (accumulative) mentorship experience for credit towards the SIAST Applied Certificate in Film, Video and New Media.
11. The Training Plan is used as a final evaluation form/sign off for both the trainee and the mentor. Assessment codes/grades must be assigned to each task. A copy of the training plan

[7] Excerpts from "Crew Call – Careers in Film and Television Procedures Manual 2005"

is given to the trainee and mentor for review throughout the training process. Mentors are encouraged to provide written comments on the evaluation forms or in an attached letter.

12. The production company invoices SIAST for approved expenses and provides documentation verifying actual costs incurred during the contract period.

Upon completion of a project, Crew Call invoices the production company for an 8% administrative fee, payable to SMPIA/Crew Call. Compliance in paying the 8% fee has been relatively good, although there are outstanding invoices still owing. Recently SMPIA put in place a policy that 66% of the 8% administrative charge will go back into training initiatives such as workshops.

The JobStart/Future skills program is a training subsidy not a wage subsidy.

- Producers who train new workers for periods of 30 days or less are eligible to receive 50% of training costs to a maximum of $2,500.
- Producers who train new workers for periods of 31 days or more are eligible to receive 50% of training costs to a maximum of $5,000 (usually a major full-length feature or television series).
- The maximum available for any one trainee is $5,000 per government fiscal year (April 1 to March 31).
- The maximum for instructor/mentor costs per project is 15% of salary and benefits based on a 40-hour work week. Of this amount 50% may be reimbursed through JS/FS.
- Crew Call assists in the development and review of all proposals, and works with SIAST project coordinators to develop projects prior to submission of an application.
- Security, Drivers and Actors, including Stand-ins, are not eligible for funding under the program.
- One trainee position per department per production is allowed. Exceptions can be made with prior approval of the Crew Call Director in consultation with the Union/Guild.

Deeming Provision

SaskFilm administers the Saskatchewan Film Employment Tax Credit (SFETC) on behalf of the provincial government. One aspect of the program is the Deeming Provision[8] whereby out-of-province "mentors" may be considered deemed labour when:

a) no qualified Saskatchewan resident employee is available to fill a required position;
b) the proposed mentor is deemed qualified to train a Saskatchewan resident employee for a required position; or
c) the mentor is hired specifically to train a Saskatchewan resident employee in addition to his or her regular duties.

[8] SaskFilm Employment Tax Credit Deeming Summary - SaskFilm

The Deeming application process entails the following:

1. The production company identifies an individual(s) it wishes to deem and the trainee(s) that it proposes be trained and the position to be trained. If the position is a Union position, the appropriate Union is contacted to get their approval of the position to be trained, and the name of the mentor and trainee. In the case of a non-Union position, SaskFilm is contacted to ensure their agreement with the proposed trainee, mentor, and position to be trained.
2. The application identifies the mentor name and position, and the trainee name and position, and the reason for deeming the out-of-province individual. The applicable Unions/Guilds provide a signature on the application approving the position(s), mentor(s), and trainee(s). The Producer or Production Manager certifies by signature that, to the best of their knowledge, no qualified Saskatchewan resident is available for the mentor position. The application form can include a request for more than one mentor/trainee relationship. Attached to the application form is:
    - a mentor profile for each mentoring position, along with the mentor's resume;
    - a trainee profile for each trainee position, along with the trainee's resume;
    - a detailed Training Plan signed by the mentor, trainee, and Producer or Production Manager; and
    - a budget indicating the total mentor labour to be paid and the amount of the labour for which the application is being made.
3. The application goes to SaskFilm either once production has commenced or once the production has been completed, which is most often the case. Once SaskFilm has received all financial information from the production company, the Financial Officer, Program Coordinator and CEO at SaskFilm review the application for compliance. A recommendation is then made for approval of the entire tax credit application, of which deeming is only one part. The recommendation is forwarded to Culture, Youth and Recreation who reviews the recommendation and forwards it to the Minister. The Minister signs a government certificate, which is included in the company's corporate tax return, and the certificate is forwarded to the production company.
4. During the training period the Unions/Guilds are to monitor that training is taking place.
5. At the conclusion of the production, the trainee and mentor review the training plan and assign an assessment code for each competency/skill that was undertaken during the training period. The assessment is reviewed by and filed with SaskFilm who receives the assessment from the Producer.

In Saskatchewan, salaries and wages for both Above-the-Line and Below-the-Line positions are eligible for the SFETC. The deeming provision is recognized in the overall tax credit application which forms part of the company's corporate tax return. Recent changes to the SFETC, including the provision for deemed labour, allow a production company to access up to 55% in tax credits for an individual project:

- A rebate of 45% of the total wages of all eligible Above-the-Line and Below-the-Line is available.

- If production takes place 25 miles or more outside of Regina or Saskatoon, an additional 5% bonus of total production expenditures incurred in the province of Saskatchewan is available.
- New to the SFETC program is a further 5% bonus that can be accessed if a production company hires Saskatchewan residents in specific positions: Costume Designer, Director, Director of Photography, Gaffer, Key Grip, Locations Manager, Production Designer, Production Coordinator, Property Master, and Writer. In order to be eligible for the 5%, the production company must achieve 6 out of 10 points in the prescribed key positions. (i.e. six out of ten positions must be Saskatchewan residents). This bonus is only available to productions with budgets of $3 million or more.

In the past, the amount of funds for the deeming provision was not capped. The recent changes to the SFETC now state that deeming is capped at 25% of all labour. This means that SaskFilm will have to ensure they receive the deeming applications in advance of the production starting to ensure that training is being done in priority areas and that the production company is not anticipating a credit that is in excess of the amount attainable under the deemed labour cap.

If the mentor has been deemed and is mentoring a trainee under the JS/FS program, the 8% administrative fee applies; however, if the mentor is training individuals under the deeming provision only, no administrative fees are incurred.

METHODOLOGY

The study process entails nine phased:

Phase I	Project Initiation & Scoping
Phase II	Documents Review
Phase III	Database Analysis
Phase IV	Primary Research
Phase V	Primary Research Analysis
Phase VI	Summary of Training Programs in Saskatchewan and other Provinces
Phase VII	Interim Report
Phase VIII	Focus Groups
Phase IX	Final Report

Phase I Project Initiation & Scoping

Shortly after awarding the contract, the consultant discussed the proposal work plan in detail with David Hayter (SMPIA Executive Director), Susanne Bell (SaskFilm Acting CEO), and Dawn Martin (Executive Director of Culture, Department of Culture, Youth and Recreation). At that time, it was agreed to add a phase important to the study – analysis of the Crew Call JobStart/Future Skills database and analysis of the SaskFilm Deeming Provision Database.

Phase II Documents Review

Studying the film and television industry in Saskatchewan began in September 1986 with the publication of "*Communications and Culture Study Program – Cultural Industries*" and continued in earnest in the early 1990s. Studies were conducted each year from 1991 to 1997 after which the frequency moved to bi-annually.

All studies were related to the economic impact and/or training needs of the sector. The consultant had some studies on hand and the Steering Committee provided others that were relevant to this project. Studies were read to ascertain how training had evolved in the sector and to identify trends and gaps. (See Appendix B for a list of studies that were reviewed by the consultants). (See Appendix C for a list of Steering Committee members).

Phase III Database Analysis

In this phase, SMPIA provided the consultants with a copy of the Crew Call JobStart/Future Skills database and SaskFilm provided a copy of the Deeming Provision database. The databases were merged and analyzed to determine if training was addressing the needs identified by industry in previous studies, as well as where trends or gaps may be occurring.

The specific data reviewed during this phase included:

- trainee name
- trainee city/town of residence
- trainee position
- mentor name
- mentor province of residence
- mentor position (SaskFilm database only)
- year of production
- name of production

Shortly after the databases were received the consultants discovered that Crew Call and SaskFilm used different terminology for position titles. The consultants also found it challenging to identify data that was duplicated on both databases (i.e. same trainee, same mentor, and same production).

The consultants were able to provide an analysis related to the number of training positions from 1998 to 2005, but not the number of people trained. On December 19th, 2005 the consultants met with the Steering Committee to discuss these findings. It was agreed at that meeting that the Crew Call Director and SaskFilm would collaborate to revise position titles so duplicates could be removed and a more thorough analysis could be undertaken. As a result, the analysis has changed from what was originally presented to the committee.

Phase IV Primary Research

This phase entailed the development of discussion outlines for in-province and out-of-province high level interviews with various segments of the industry. High level interviews enabled the consultants to follow a similar line of questioning in each interview and provided the opportunity for detailed discussions and for unforeseen topics to be examined as the discussions evolved.

The in-province segments that were interviewed included: Producers (10), Production Managers (3), Crew (12), Unions/Guilds (5), Educational Institutions (6), Industry Organizations representatives (4), and Artist Run Centres (2).

It was agreed that the members of the Steering Committee, which had representation from each of the segments above, would be interviewed. Other interview participants were randomly selected from the Crew Call and SaskFilm databases. Criteria for selection included representation from as many departments as possible including Above-the-Line and Below-the-Line personnel, workers who had worked on several productions in several production genres, and representation from women, Aboriginal and youth.

A total of 42 interviews were conducted in-province. Interview questions related to:

- Current capacity (ability to hire / work)
- Current, and future (planned and anticipated) levels of film production / work
- Future requirements for various occupations
- Views on the gaps of occupations within the industry
- Perceived trends within industry occupations
- Perceived barriers to growth in the sector
- Overall perceptions of industry training programs in the province
- Perceived benefits of existing training programs
- Perceived improvements to be made to existing training programs
- Perceived gaps in training
- Views as to the future of industry related training programs
- Views as to the future of the industry, in general

Out-of-province segments that were interviewed included: Industry Organizations from Manitoba and Alberta (2), Education Providers in Manitoba and Alberta (3), and Out-of-Province Producers (2) who had experience with the Deeming Provision. A total of seven interviews were conducted. Topics discussed with Industry Organizations and Education Providers included education programs, including on-the-job training in their jurisdiction, and their role in delivering education programs. Discussions with Out-of-Province Producers delved into their experiences with on-the-job training here and elsewhere, and their views as to industry capacity in Saskatchewan and industry training generally.

Major Education Providers to be interviewed were identified during interviews with Industry Organizations. SaskFilm was asked to provide contact information for Out-of-Province Producers. Five names were received. All were contacted and of these, two responded.

Phase V Primary Research Analysis

In this phase, the consultants analyzed all of the in-province interview responses and summarized similar comments from different segments. Out-of-province interviews were also analyzed in order to provide a summary on a) education elsewhere; and b) views on Saskatchewan's on-the-job training.

Phase VI Summary of Training Programs in Saskatchewan and other Provinces

In this phase, a summary of training programs in and outside of Saskatchewan was conducted. Research was done primarily online, with information about Saskatchewan's programs being augmented by interviews with Education Providers here in the province.

The research on out-of-province training programs began by looking at training programs across the country. It soon became apparent that a comprehensive examination of educational programs

would be a study in itself. In consultation with SMPIA and SaskFilm it was decided to focus primarily on education programming in Manitoba and Alberta.

Phase VII Interim Report

In this phase, the consultants pulled together all of the research done to that point. Summaries of each phase of study were provided in the Interim Report and led to a number of preliminary strategies and recommendations for consideration by industry stakeholders.

The report was presented to the Steering Committee on February 6th in Regina at which time the Steering Committee provided clarification on some of information contained in the report. The Steering Committee also provided comments on the strategies and recommendations proposed. Following this presentation, some changes were made to report.

Phase VIII Focus Groups

The next phase entailed conducting two focus groups – one in Regina on February 13th and one in Saskatoon on February 15th. Ten individuals representing Producers, Above-the-Line personnel, and Crew were invited to attend the sessions in each city; eight people attended the Regina session and 10 people attended the Saskatoon session. At these sessions, issues related to the strategies and recommendations were discussed in detail. Focus Group participants were randomly selected using the Crew Call and SaskFilm databases. An attempt was made to include people who had worked or trained in positions that were identified as in short supply in the primary research phase, as well as representation from various departments and in various production genres.

Phase IX Final Report

The final phase of the project was to present the Final Report to the Steering Committee. Following the focus group sessions, the information from those sessions was analyzed and summarized for the final report. The report addresses the outcomes of this project and the consultants have recommended specific strategies, initiatives and/or approaches to improve the capacity of the Saskatchewan film industry by ensuring the availability of skilled human resources that will support current and future levels of production.

The report was presented to the Steering Committee on February 24th in Regina. Following this meeting, minor revisions were made prior to delivery of the final report on March 2nd.

A Note on Sample Size

The sample size for the primary research is small, but efforts were made to include representation from women, the Aboriginal community, and youth, as well as people who were skilled crew or trainees in various positions and in diverse production genres. The time and funding constraints of this project prevented consultations with a larger sample. As a result, the primary research summary provides *a strong indication* of opinion from within various segments of the industry, rather than statistically reliable results. The primary research section includes comments made by specific individuals where those comments are believed to be material to the study and/or where they also encapsulate thoughts expressed by others.

DOCUMENTS REVIEWED

The industry has grown rapidly since the mid 1980s when initial projections were about $3 million in total production activity. By the end of the 1980s total production was estimated to be around $5.4 million[9] and by 1993 reached $6.1 million.[10] Fast forward to 1998 and the industry reached levels around $54 million.[11] In the last six years, the industry has averaged $45.5 million per year in production activity, and created 798 Saskatchewan jobs.[12]

All of the studies reiterate the need for comprehensive training in the industry. Over the years, the needs for specific Above-the-Line (ATL) and Below-the-Line (BTL) positions have changed. In some cases shortages have been filled through training, but new and different gaps have emerged. In other instances people have moved into different departments or to other jurisdictions.

All of the reports speak to SMPIA playing an important role in representing the industry's needs. Government's support is acknowledged as critical. SaskFilm, and in particular the SFTEC, is instrumental in attracting Producers to the province and in developing local production companies. SCN plays a vital role in developing emerging Producers and in providing broadcast licenses necessary to attracting further investment in productions.

The industry attracts young people and the average age of entry into the sector is in the early 30s. High schools have begun to offer courses in film studies and hundreds of students are involved in these courses each year.

There is a growing interest within the Aboriginal community in the industry. Training initiatives specifically geared to attracting Aboriginal people have resulted in productions such as *Moccasin Flats* and *Renegadepress.com*.

Production volumes fluctuate each year which has challenged training development and retention of crew. A number of reports point to the need for coordination of training programs and the need for a single agency to oversee training development.

In 1994/95 the most comprehensive training strategy to date was developed: *The Film and Video Industry Five Year Plan for Professional Development*. In that plan, a coordinated five-year approach was mapped out with specific initiatives that included identification of who would take lead responsibility, who the partnering organizations should be, how the initiative would be funded and with specific comments about each recommendation. Unfortunately the plan, as it was intended, never got off the ground. The model was complex and not enough resources (human and financial) were provided to see the recommendations through. Some of the

[9] The Development of Independent Film and Video Production in Saskatchewan: Industry Profile and Policy Review – Paul Audley and Associates, October 1991.
[10] Saskatchewan's Film and Video Industry – An Independent Consultant's Study – Northwest Research and Consulting Inc., August 1994.
[11] Report on the Sector Partnership Work Force Development Initiative – SMPIA, March 1999.
[12] 15 Years Making Pictures: A review of the Provincial Government's Role in the Saskatchewan Film and Video Industry – Cultural Policy Unit, Culture Youth and Recreation, January 2005.

recommendations were implemented, but not all, and training continued to be done in a somewhat haphazard manner.

One of the most positive developments in each of these reports has been the identification of certain positions that were absent entirely or needed more people or more training. It appears that as each report was written, industry paid attention to the gaps and attempted to fill them. The seasonality of the business and fluctuating production volumes, however, has made it difficult to retain crew. In addition, when gaps have been filled, new ones emerge, and it appears that the amount of positions needed each year continues to hover between 100 to 150 people.

(See Appendix B – Documents Reviewed)

DATABASE ANALYSIS

General Comments

- Terminology for position titles within departments differed in the Crew Call and SaskFilm Databases, and at times, titles for the same position differed within a single database. The consultants initially sought clarification on position titles that were thought to be essentially the same position although titled differently. Eventually, SMPIA and SaskFILM collaborated to adjust position titles.

- Databases were merged and assessed to determine if training was addressing the needs identified by the industry in previous studies, as well as where trends or gaps might be occurring.

- The Crew Call database does not indicate whether positions are Above or Below-the-Line; however, SaskFILM's database does make this distinction.

- The combined database includes relevant available data collected by SMPIA and SaskFilm to date. The Deeming Database starts in 1998 and includes data for 2004. The Crew Call database starts in 1999 and includes data for 2005. In that this study relates to capacity of the industry, trends and gaps in program delivery, and strategies to improve capacity, the different years are not seen as an impediment to the database analysis.

- Duplicates (i.e. the same person trained in the same position on the same production) have been removed.

- Although SMPIA and SaskFILM collaborated to adjust positions titles, not all position titles on these two databases are included on the Union/Guild position lists, and vice versa. For example, a "Negative Cutter/Conformer" is not on either database, but is included on the IATSE position list. "Cable Puller" is not on any Union position list but is included in the databases provided. In order to calculate the number of people trained, each department list was consulted.

- Actors are not eligible for funding under the JS/FS program, but are eligible trainees in the Deeming provision.

Database Analysis

➢ The number of positions and people trained in the industry from 1998 to 2005 has been fluctuating from year to year and peaked in 2003.

	1998	1999	2000	2001	2002	2003	2004	2005
Total JobStart/FutureSkills Positions Trained	-	66	52	34	91	162	66	76
Total SaskFILM Deemed Training	93	33	96	25	157	137	118	-
Total Positions Trained including duplications	93	99	148	59	248	299	184	76
Total Positions (*) Trained with duplications removed	93	86	129	57	167	243	157	76
Positions trained through JS/FS with a Deemed Mentor (JS/FS + SF – Combined Dbase)	-	13	19	2	81	56	27	-
Total Number of People Trained per year (*)	82	83	112	57	158	206	142	61

- The difference between the total number of positions trained and the total number of people trained is due to people training more than once in a given year.

Although the total number of people trained in the last line above adds to 901, in actuality 588 individuals have been trained through JS/FS or Deeming since 1998, the difference being people who have been trained more than once in different years (e.g. if a person trained in 2000 and 2003 they are counted twice in the last line above).

The 1999 *Report on the Sector Partnership Work Force Development Initiative* stated a need for training in a wide range of positions. Since 2000, all departments have mentored a number of positions within that department every year, with the exception of those departments listed below:

- Casting (2001)
- Construction (1999, 2001)
- Special Effects (2001, 2002, 2003, 2005)
- Stunt Department (2001, 2003, 2005)

- Tutoring (no training from 1998 to 2005 inclusive)
- Wrangling (2000, 2001, 2003, 2004)

➢ New media has only trained one person in 2003

➢ In 2005, 16 people were trained in 10 Animation positions.

➢ The Below-the-Line departments with the most number of people trained from 1998 to 2005 are: Production Office (69 people trained); Grip/Electrics department (62 people trained); Art Department (44 people trained); Camera Department (44 people trained); and Set Decorating (43 people trained).

➢ From 1998 to 2005, the Above-the-Line department with the most people trained was the Acting Department with a total of 101 persons in trainee positions, with 97 being Actor Observers or Actor trainees. Other Above-the-Line training included: Producers (35 people with 31 being trained as Producer Trainees) and the Director Department (41 people with 40 being Director Observers).

➢ In the 1996 report, *A Needs Assessment for Training and Professional Development Requirements in the Saskatchewan Film and Video Industry*, critical shortages were cited in some areas and it appears shortages are being addressed:

- The number of Actors was seen to be deficient in 1996 and since that time, 101 Actor Trainee or Actor Observer positions have been mentored.

- Production Coordinators and Production Managers were also seen to be in short supply, and since 1996 there have been 6 Production Coordinators mentored, and 3 Production Managers mentored. In addition, 3 Production Coordinator trainees and 10 Production Manager trainees have been mentored.

- Position descriptions in the *Needs Assessment* report include Production Assistant and this position is also citied as a critical shortage in that report. Since 1996, 17 people have been mentored.

- Continuity, also viewed as a shortage, has had 4 people mentored as Continuity Department Trainees.

➢ Critical shortages which appear to not have been addressed since 1996 include:

- Multi-media: only one position has been mentored since 1996 (mentored in 2003). Multi-media was also cited in the 1999 *Report on the Sector Partnership Work Force Development Initiative* as needing more skilled personnel.

- In 2005, 16 people were mentored in 10 positions in Animation.

- Marketing: there have only been 2 people mentored as Unit Publicists, and 2 people were mentored as Unit Photographers.

- Sound/Mixer Recordist: There have been no people trained as Sound/Mixer Recordist, but there have been 13 Sound Dept Trainees mentored. Not knowing which aspect of the Sound Dept those people are being trained in makes it difficult to ascertain if this shortage has been addressed.

➢ Skill enhancement and/or more people was seen to be required in:

- Art Department as a whole: 44 people have been mentored in all areas except 3rd Assistant Art Director and Art Department Assistant. A total of 17 people have been mentored in the Arts Dept Trainee category so it is possible the roles of 3rd Assistant Art Director and Art Department Assistant may be filled in the near future. The 1999 *Report on the Sector Partnership Work Force Development Initiative* stated a significant shortage in this department.

- Camera Operators: It is unclear if skill enhancement or more people or both was seen as a necessity in this department in 1996, but 4 people have been mentored as a Camera Operator. There have been 6 people mentored as Camera Dept Trainees and 11 people mentored as Camera Trainees. In addition, 7 people have been mentored as 1st Assistant Camera, 14 as 2nd Assistant Camera and 2 as 3rd Assistant Camera.

- Casting Dept: this department has mentored a total of 10 people since 1996.

- Craft Services: 6 people have been mentored in Craft Services, and 4 people have been mentored as a Craft Services Dept Trainee since 1996.

- Assistant Directors: There have been 4 people mentored in the 1st Assistant Director position, 6 people in the 2nd Assistant Director position, and 11 people mentored as 3rd Assistant Director position. There has been 1 person mentored as Assistant Director, and 18 people have been trained in the TAD position since 1996.

➢ Professional Development was seen to be needed in:

- Directors: No Directors have been mentored, but 40 people have been Director Observers, and 1 person was mentored in the Director Other position. Within the Director Observer category, 7 individuals have been mentored more than once.

- Producers: There has been 1 person mentored as a Producer, and 31 people as a Producer Trainee. One (1) person has been mentored as an Associate Producer, and 1 person was mentored as a Supervising Producer Trainee. Of the 31 Trainees, only 4 have benefited from more than one mentoring experience.

- Writers: Although there has been no Writer position trained, there have been 14 people mentored as Writer Trainees and 4 of these individuals were mentored by more than two people on the same production. One (1) person mentored on two different productions and another individual was mentored on four productions.

- Wardrobe: This area has seen 41 people mentored since 1996, primarily as Costumer and Truck Costumer. Some positions have not had any training at all (Breakdown Artist, Dresser, Prep Costumer, Set Costumer, Performers Costumer, Cutter, Extras Wardrobe, Head Dresser, On Set Wardrobe Dresser, Pattern Drafter, Truck Supervisor, Wardrobe Buyer, and Wardrobe Daily). The 1999 *Report on the Sector Partnership Work Force Development Initiative* cited the Wardrobe Department as needing the highest number of people to be trained.

There were also Critical Shortages cited in other positions, but industry recommended these positions be imported, however training is occurring in these areas:

- DOPs – 4 people have been mentored since 1996.

- Boom Operators: 2 people have been mentored, both at least three times in this position.

- Special Effects: 3 people have been mentored within the entire department.

- Story Editors: There has been 1 Story Editor and 4 Story Editor trainees mentored. In addition, there have been 2 people mentored in the Story Dept Other position and 3 people as Story Dept Assistants.

- Stunts: 2 people have been mentored since 1996.

In 1996 there were also situations where industry felt training was a low priority and training has taken place:

- Sound-Special Effects: Since 1996, 13 people have been mentored as Sound Dept Trainees although it is not clear if this training relates to Sound-Special Effects.

- Drivers: There have been 11 people mentored.

- Transportation Captain: 11 people have been mentored.

➢ Departments not mentioned in the report, but training in a number of positions, include: Accounting (30 people); Construction (20 people); Grip/Electrics (62 people); Hair/Makeup (26 people); Post Production (26 people).

Above-the-Line

- There is clearly a trend in Above-the-Line positions being mentored in larger productions, specifically Feature Film Productions which have mentored 92 positions (not people) and Dramatic Series productions which have mentored 60 positions (not people).

In all production genres that engaged in Above-the-Line training:

- 4 people training as Actors trained only once.
- Of the 60 people training as an Actor Observer, 7 people trained twice, 1 person trained three times.
- There have been 37 people mentored as Actor trainees – three of whom trained twice.
- One Associate Producer and one Supervising Producer Trainee were both mentored once. One Producer and one person mentored as a "Producer Other" also were trained once. Of the 31 Producer Trainees, 2 people trained three times, 1 person trained four times, and 1 person trained twice.
- One person trained as a Director Other once. Of the 40 Director Observers 2 people trained twice, 3 people trained three times and 2 people trained four times.
- Of the 15 people trained as a Writer Trainee 1 person trained twice and 1 person trained four times.

Mentors

- Of the total number of mentors providing training, 198 deemed positions have mentored a JS/FS position.
- The majority of deemed mentors come from Alberta, Ontario and British Columbia, followed closely by California. Information about the residences of in-province mentors was not available.

<u>Deemed Mentors</u>

- The number of deemed mentors who mentored people more than once peaked in 2002. To a large degree mentors are training in larger productions, usually in a Feature Film with the exception of 2002 when mentors were involved in primarily Dramatic Series:
  - 10 people mentored more than once in 1998, mostly in a Feature Film production.
  - 2 people mentored more than once in 1999, both in a Feature Film production.

- 9 people mentored more than once in 2000, all in a Feature Film production.
- 2 people mentored more than once in 2001, both in a Feature Film production.
- 15 people mentored more than once in 2002, primarily in a Dramatic Series.
- 6 people mentored more than once in 2003, primarily in a Feature Film production.
- 7 people mentored more than once in 2004. This year is almost evenly split between Feature Film, Dramatic Series and Comedy Series.

➢ Over three-quarters of mentors are training different people. There are 13 instances where mentors have trained the same person, but on different productions.

JobStart/FutureSkills Mentors

➢ The number of JS/FS mentors peaked in 2003 and the type of production was almost evenly split between Feature Films, Dramatic Series, Comedy Series and Performing Arts.

- 7 people mentored trainees more than once in 1999. One of these individuals was mentoring trainees on a documentary; the rest were mentoring trainees on either a Feature Film or a Children's series.
- 5 people mentored trainees more than once in 2000 in primarily Feature Films.
- 4 people mentored trainees more than once in 2001, all on Children's programming.
- 4 people mentored trainees more than once in 2002 on either a Feature Film or Dramatic Series.
- 27 people mentored trainees more than once in 2003 and the genre of production was almost evenly split between Feature Films, Dramatic Series, Comedy Series and Performing Arts.
- 11 people mentored trainees more than once in 2004, primarily on a Dramatic or Comedy Series.
- 6 people mentored trainees more than once in 2005, primarily on a Dramatic or Comedy Series.

➢ 50 mentors have trained more than once. 17 people have been a mentor four or more times.

➢ A number of Saskatchewan mentors have also been trainees on larger productions.

- Mentors who have been trainees themselves appear to be moving upwards in their departments.

- In rare instances, there are cases where an individual has been trained in a position a year after they have mentored someone in that same position (e.g. Person mentors a 1st AD in 2002 and trains as a 1st AD in 2003). And, on occasion, people who have been trained in higher level positions are being trained in lower level positions in subsequent years. However, not knowing the nature and size of the production makes it difficult to judge why these decisions were made.

Trainees

- Trainees come from all parts of the province and the majority reside in Regina and Saskatoon.

- The majority of trainees are training in positions Below-the-Line, although 14 Director Observers, 14 Producer Trainees and 2 Writer Trainees have trained in the JS/FS program.

- Slightly over 30% of the trainees are being trained by the same mentor more than once, but on different productions.

- Three-quarters of those people being mentored more than once are training within the same department. The balance have been mentored in a couple of different departments and a department change usually occurs after two or more mentoring experiences in the same department.

Trends (1999 to 2004 only)

- The number of Actor Trainees and Actor Observers increased dramatically in 2002, fell off in 2003, and increased again in 2004.

- The number of Director Observers is increasing.

- New Media trained one position in 2003.

- In 2005, 16 people were trained in 10 Animation positions.

- Most department training peaked in 2003 but decreased by one-half to one-third since then. The exceptions are the Director department, Acting department, Hair/Makeup, Props and Story Department.

- Between 1999 and 2004 overall:

    - Most departments saw nominal increases in the number of people trained.

- Post Production decreased significantly from 6 positions trained in 1999 to 2 positions trained in 2004. In 2002 and 2003 there were 7 positions trained in this department.

- In the Grip/Electrics department there was a significant increase with 5 positions trained in 1999 and 15 positions trained in 2004. In 2003, 24 positions were trained.

- In some departments, there are a number of positions within each department that are receiving no training at all.

PRIMARY RESEARCH – SUMMARY OF FINDINGS

Discussion guides were created for six segments of the industry and were approved by SMPIA, SaskFilm and the Department of Culture, Youth and Recreation prior to interviews taking place. Over the course of two and one-half weeks interviews were conducted with:

- 12 crew members
- 3 Production Managers
- 10 Producers
- 5 Unions
- 6 Education Institutions
- 6 Organizations (3 Industry organizations plus the Crew Call Director and 2 Artist Run Centres)

The discussion guides asked similar questions for each segment. In some segments, specific questions were asked (e.g. crews were asked about areas they had been trained in). Interviews were generally one hour in length although some ran as long as two and one-half hours.

The sample size for the primary research is small, but efforts were made to include representation from women, the Aboriginal community, and youth, as well as people who were skilled crew or trainees in various positions and in diverse production genres. The time and funding constraints of this project prevented consultations with a larger sample. As a result, the primary research summary provides *a strong indication* of opinion from within various segments of the industry, rather than statistically reliable results. The primary research section includes comments made by specific individuals where those comments are believed to be material to the study and/or where they also encapsulate thoughts expressed by others.

What film crew positions have you worked in or trained in? What position do you normally work in? (Producers: What positions do you normally look for?)

The crew people interviewed work in a variety of positions/departments. Most have trained under the JS/FS or Deeming provision in some of these positions, but not necessarily all positions. Where the crew member did not train in a particular position it appears they have moved upwards within their departments when training.

A couple of crew members have changed departments over the years, citing a desire to work in a different department as their reason for the change. Some of the crew members interviewed have also been mentors to others, usually later in their career and as they have established themselves within their departments.

The 3 Production Managers interviewed also worked in a variety of positions, mostly in the Production Office. Many of these individuals were trained in these various positions and have mentored others in the Production Department.

All 10 Producers require a variety of positions, depending on the type of production. Documentaries are usually relatively easy to staff. Larger productions require more diversified personnel and more people overall. Additional Production Office help is often needed. Support crew is easier to find than Keys, specifically Production Managers, Production Designers, Costume Designers, Set Designer, Production Accountants, DOPs and sound people. There are shortages in significant technical positions when more than two productions are happening at once.

What organizations is your name registered with? (Producers: Where do you look for personnel?) (Unions: How many inquiries from production companies do you get?

All crew members, with the exception of two, say they are listed on the Crew Call database. All are Union members. Slightly less than one-half of the crew members say they think their name is listed with SaskFilm. The others are not aware if SaskFilm has their name on file. In terms of other listings, if the individual has taken courses from SIAST or either university and/or taught courses with those institutions, they think their name would be available through those organizations. Six crew members say their names are listed with those organizations.

All of the Productions Managers say SaskFilm has their name and they are listed on the Crew Call database. All are Union members and SIAST is aware that each of them is working in the industry.

Producers primarily draw on personnel from past experience or word of mouth from other Producers, including co-production partners. Four Producers go to the Union to find personnel and three Producers search the Crew Call database for personnel.

Unions get inquiries from time to time for a variety of positions, usually when there are many productions happening simultaneously. One Union says the departments most asked about are: Art Department, Grips, and Electrics. Some Unions have no border restrictions and members can be drawn from across western Canada. Unions report that out-of-province Producers often come with their own Above-the-Line personnel as well as certain Key positions and Department Heads. Overall, inquires are sporadic and often the Union will not receive a request until the production company has a confirmed project.

Educational institutions keep a database of current students and graduates and from time to time, are called for skilled personnel.

Organizations are asked about crew from time to time as well. SaskFilm screens a number of inquiries in particular from out-of-province Producers.

How many projects have you worked on in the past two years and what types of projects would those be?

Crew members have worked on a variety of productions genres over the last two years from Feature Films to television commercials to music videos. About one-quarter of the crew members work on five or less productions in a year. A couple of crew members work on more than 25 productions over a two year period, but this amount of work is often related to working on television commercials, videos, or documentaries. The majority work on between 7 to 15 projects over a two year span, primarily on Feature Films, Dramatic or Comedy Series.

Production Managers have worked on between 4 and 7 projects in the last two years, primarily on Feature Films, Dramatic or Comedy Series.

Four Producers are working on less than 5 productions currently. Five Producers are working on between 5 and 10 productions and one is working on over 15 productions. The genres of productions that Producers are involved with are diverse, and all but three Producers are making documentaries. Seven are involved with Dramatic Series, Feature Films or Movie of the Week. The majority of these productions are indigenous although some co-production exists and to a lesser extent service productions.

Unions are usually only involved with larger productions. For example they are rarely involved in television commercials, documentaries, animation, training or educational videos.

Are you working right now or in the near future?

Three crew members are working currently. The balance of crew members are not but expect to be working in the coming year. (Note: the interviews were conducted in January, which is usually a time when few productions are underway and this time of year is considered "off season" by the industry).

Five (5) Unions report that currently the industry is in the off-season and so very few crew members are working. When production is in full swing most Unions report 80% to 100% of their members are working and at times it is still necessary to bring crew members in from other jurisdictions. The situation is different for ACTRA. Only about 25% of their membership is active on a regular basis and many hold other jobs.

Have the types of projects that you've / your members worked on changed over the years?

Three quarters of the crew members report that the type of projects they have worked on over the years has changed. These crew members feel the reasons for this shift has been due to larger-budget productions and more work overall. Crew members also say the Producer's expectations of crew is rising with a move to larger productions. To a degree some have seen a shift from

longer length features to television series, but the majority feel the increase in size and number of the productions is the biggest reason for changes in the types of projects they work on.
For those crew who say there has been no change in the types of projects they work on over the last two years, these people appear to be working on a variety of genres or staying with a particular genre of production.

Production Managers concur with the changes and the reasons for these changes.

Over the years, Producers say they have moved from primarily shooting documentaries to other genres, mostly dramatic, features, series and movie of the week. They also notice there are more long-form documentaries, including series documentaries, than in the past. Budgets are higher and productions are becoming more complicated and sophisticated.

Most Unions report there have been some changes in the types of productions done. Some Unions have seen their members working on larger productions and in more series work. Some report smaller-budget productions (in the $2M to $3M range) have tended to keep crew members working.

All six educational institutions also see a change in the types of projects that have been undertaken over the years. Expectations of productions companies are higher due to wider distribution, more production volume, and bigger productions. Technology is having a big impact. These Educators also see more dramatic productions than in the past, although admit there is still a wide array of genres being produced.

Organizations concur with many of these views. Documentaries are stable but on the rise slightly, Animation is new, Feature Films are becoming more sophisticated, Comedy Series is also new as is Performing Arts. There are more special effects, more complexity in set up and with night shots. Service productions have increased because of the SFTEC and Sound Stage. On the experimental side, technology is resulting in less process oriented work and more dramatic narrative using video.

In the future, do you see a change in the type of projects you will be working on?

Only a couple of crew members think that there will be changes to the types of projects they work on, primarily because of the prevalence of more productions. One person would like to move into producing their own material as opposed to working on other's projects.

The majority of crew members feel there will be no change in the types of productions they work on. These crew members feel there will continue to be a number of larger projects coming into the province as Saskatchewan's reputation for being able to handle this scale of production becomes more widely known. One person comments they feel that with an increase in the amount of productions, crew members' skill levels will increase and there will be a need for more training to bring more entry level people into the industry.

Two of three Production Managers feel there will be changes. One person feels there will be bigger productions shot in the province; the other feels that the trend of television series may not last, necessitating a shift to other genres. The Production Manager, who feels there will be no change, thinks there will continue to be television series made and Saskatchewan will continue to attract a few Feature Films each year. This individual points out that changes to government regulation and policy *could* impact the industry.

Slightly less than one-half of the Producers do not expect changes to the types of productions they will work on in the future. Some Producers feel there will be more indigenous productions. It's expected there may be a shift from service productions to co-productions. Larger animation projects and feature productions are seen on the horizon as well. In addition there is interest in more documentary series and more dramatic films.

Some Unions feel there will be an increase in larger service productions; others feel there will be an increase in lower budget Canadian productions with fewer high budget U.S. films. There is a feeling that digital technology may have an impact. Unions hope that there continues to be a mix in size of productions. Changes in the federal government and a rising Canadian dollar create some element of uncertainty.

The animation industry is becoming more decentralized because of technology and therefore the Educators feel the local industry is well positioned for development. Education dissemination is changing and there is more exploration into different broadcast formats. One institution sees a movement towards more dramatic productions, and more documentary and lifestyle series.

Organizations are split on their views as to where the industry is going. Two think there will be changes, two think there will not and one is unsure. Those feeling there will be changes talk about different formats and a desire to explore technology. The market will drive change as well. Those who don't feel there will be a change think there will always be wide range of genres and people will continue in their areas of interest. Another says Producers will always be in the driver's seat about change.

Do you anticipate your / the current level of work / production to be increasing, decreasing or staying the same?

No crew members think that their current level of work will decrease. One-half of the crew members and two of the three Production Managers feel the amount of work they are getting now will stay the same, primarily because of personal choice – they are either working full time or as much as they want.

For the rest who feel their level of work will increase, the main factor they cite is the tax credit, because they feel the tax credit has attracted more and larger productions. These crew members also believe that Saskatchewan crews are becoming more widely known as skilled in their professions. And, as word spreads about the province's ability to crew productions there will be

an increase in activity. As production increases, so will the need for experienced crews increase and it is expected there will be less reliance on imported labour.

All Producers except one expect their levels of production will increase. The factors affecting the expected increase are diverse and include: being able to successfully trigger indigenous productions; Canadian service productions are on the rise; Saskatchewan's reputation for quality is growing; there is more interest in series programming; diverse proposals are being submitted; the potentially positive federal funding climate; continuation of the tax credit and use of the Sound Stage. One Producer feels the industry is unpredictable and somewhat volatile to outside influences.

Three Unions feel there will be an increase in the level of current production due to such things as the tax credit and because of efforts to market the province. Another factor cited is the increase in low-to-mid budget productions which don't require the high degree of skill level required by larger productions. Low-to-mid budget productions are also seen to provide more training opportunities.

Education institutions feel there are a number of external factors beyond the Producer's control that will affect level of production. One-half say there will be an increase in production. Factors contributing to the increase are Saskatchewan's growing reputation, having a trained job pool, decentralization from larger centres in the new media and animation sector, existence of the tax credit and sound stage, and accessibility of technology which is fostering the freelance community.

Organizations are split on whether production volume will increase or decrease. External and internal factors – federal regulation, Canadian broadcaster participation, Union strikes, the Canadian dollar, crew capacity and crew sustainability, developments in the video gaming industry, being more responsive to membership - will have an impact that could increase or decrease current levels of production.

Over the next two years, how many projects do you think you will be involved with?

Slightly over one-half of the crew members think they will work on between 6 to 10 projects over the next two years. One-quarter think they will work on between 11 to 20 projects within the next two years and one thinks they'll work on less than five, although this individual feels the projects will be of longer duration.

Two Production Managers expect to work on less than 5 projects within the next two years and one expects to work on about 6 to 10 projects.

Six Producers expect to be working on 6 to 10 productions over the next two years. Two Producers expect they will work on less than 5 productions. Two other Producers have a different means of calculating expected work which does not apply to this question.

Do you anticipate the need for skilled labour to be increasing, decreasing or staying the same?

Almost all crew members think there will be a need for more skilled labour in the future. Many say the reason is the increase in number of productions coming into the province and desire for more sophisticated skill levels from production companies. Another reason for a future anticipated increase is the number of productions that are happening simultaneously. When a number of productions are staged at the same time, Producers are challenged to find local crew.

Production Mangers concur with these views and point out that shortages will happen mostly on bigger projects and crewing Key positions locally is hard to sell to outside Producers.

All Producers see a need for increased skilled labour. The expected increase in production directly relates to the need for more crew because the skill sets and supply of human resources has not grown in concert with production volumes. Completion of existing projects and development of new projects will also drive a need for skilled labour, as will higher production values.

Four Unions feel the need for skilled labour is increasing. The advent of digital production is resulting in the need for more Post Production personnel. Major returning productions are putting stresses on providing adequate crews for other productions. Some feel there are not two full crews available and if a third production is introduced into the mix simultaneously, there will be a need to import labour. Unions recognize the industry is in a "catch-22" situation. Sustainability is the key issue. Many crew members are transient and work across the prairie provinces in order to stay employed. Crew are needed for increased production, but consistent production volumes are needed to sustain crew.

Educational institutions also agree the need for skilled labour is on the rise. Increased production is a contributing factor, but Educators also see some people becoming trained and leaving to "greener pastures". The prevalence of technology is resulting in increased access to jobs globally. One institution feels there is more out-of-province labour being hired than necessary. They would like to see more people learning and developing their skills to displace imported labour but are unsure if this can happen given the protective nature of industry workers both inside the province and outside the province.

Four of five organizations feel the need for skilled workers will increase. One is unsure. Changes in technology, larger and more sophisticated productions and more of them, and the need for career laddering will encourage increases. As people move up in their departments there will be a need to bring new entry level people into the industry. The new cap on Deeming should also encourage more local crew to be hired.

In your opinion is the need for particular film crew positions changing? For example are you seeing a need for more people in a certain department over others?

The need for more people in one department over another and the gaps in certain positions are closely related. Although not all crew members are aware of changes in the need for particular positions, all feel there is a need for more crew overall. DOPs are cited as being needed the most by crew, closely followed by Camera Operators and Script Supervisors. Larger companies from the United States have commented to local crews they would like to see more development in the skill sets of some of these positions.

Production Managers point out that as shortages are filled in one department, shortages in another department surface. There are always shortages when there is a lot of work and this is not unique to Saskatchewan.

Five Producers do not think the need for certain positions is changing but they do see gaps and feel a comprehensive strategy to increase and develop crew is needed. The balance feels there are changes, which vary year to year, and cite a need for different Key crew and Key creative personnel. Technology is also going to have an impact on the types of positions required.

Unions also feel changes and say the changes vary from year to year. Areas of speciality are needed. Burnout in some positions is common.

Most Educators do not have an opinion on whether there are changes to position needs or they feel there are no changes. One educator comments that positions are collapsing due to the introduction of technology. For example, where in the past an Editor, Graphic Designer and Titling might have been needed, all of these tasks can now be done by one person on computer.

Three organizations say they are seeing changes in the need for particular film positions but what positions are needed varies from year to year. As shortages emerge and those gaps are addressed, other shortages become apparent. Although the positions have changed, the numbers of shortages over the years have essentially remained the same. One person comments that the people occupying Key positions are virtually the same as in the late 80s and if the industry could move people up in their departments new people could be introduced. Over time this could help fill the voids and build crew.

Which occupations do you feel are needed now in the industry but are in short supply and why are they in short supply?

Position	Crew	Prod. Mgr.	Producers	Unions	Educators	Organizations
1st Assistant Art Director			X			
1st Assistant Director		X		X		
2nd Assistant Art Director			X			
Above the Line development						X
Art Director	X					
Assistant Directors						X
Assistant Editor		X				
Boom Operator		X				
Camera Dept (generally)	X			X		
Camera Dept (specifically 1st Assistant)	X		X	X		
Camera Dept (specifically 2nd Assistant)	X		X			
Construction (generally)		X		X		X
Construction (specifically Carpenters)	X		X			
Construction (specifically Painters)	X	X	X			
Continuity (specifically Script Supervisor)	X	X	X	X	X	X
Craft Services	X					
Dailies	X					
Directors					X	X
Dolly Grip	X	X	X	X		X
DOPs			X			
Draftsperson				X		
Editing Dept (including Editors)			X			X
Electrics (Entry Level)	X					
Electrics (generally)		X	X			X
Gaffer	X		X	X		X

Position	Crew	Prod. Mgr.	Producers	Unions	Educators	Organizations
Genny Op		X		X		
Grip / Electrics	X					
Grips (Entry level & Key)	X					
Hair	X		X	X		
Key Animators			X			
Key Flash Animators			X			
Locations (including Locations Manager)	X	X	X	X		
Locations Scout				X		
Makeup	X		X	X		
Producers			X			
Production Accountant				X		
Production Coordinators			X			
Production Managers			X	X		
Props (generally)		X	X			
Props Assistant			X			
Props Master			X			
Senior Positions generally			X			
Set Decorator	X					
Sound	X	X	X			X
Special Effects	X					X
Storyboard Artists				X		
Stunts			X			X
Trainers (generally)						X
Transport				X		X
Wardrobe	X		X			
Wranglers			X			
Writers					X	X

It is clear there is a dire need for: Construction personnel; Script Supervisors; Locations Manager; Sound, specifically a Sound Recordist; and Dolly Grips as these positions were cited on a number of occasions by almost all respondents.

The reasons for these shortages include: not enough production to sustain workers; not enough opportunities for personal professional development; lack of formal training in speciality areas; industry not using creative personnel as much as it could; protection of job territory; and not enough opportunities to move upwards in departments.

TRENDS

Crew members and Production Managers comment on the trends they are noticing:

- Productions in Saskatchewan are becoming bigger.
- There is a need for more "specialists".
- There is more crossover happening – people are training in more than one position.
- The vibe is positive locally – "Family" attitude.
- There is slightly less imported labour, but Keys are usually imported.
- Local industry / crew is more sophisticated.
- Digital acquisition is increasing and there is a reduction in "traditional" film shoots.
- More lower-budget productions are being shot here, although the budgets are bigger than in the past.
- Local Crews are upgrading or expanding their gear and equipment.
- Out-of-province Producers don't trust local crews' skills yet.
- Most who develop their skills end up leaving the province.
- Above-the-Line positions often come from out-of-province.
- More people trying to get into the industry go for Hair, Makeup, and Wardrobe.
- Some crew members are very particular about the types of projects they'll work on.

Crew mention two trends more than once: less labour is being imported (other than Keys), and the local crews are becoming more sophisticated.

Producers notice different trends:

- Changes to gaps vary from year to year, and continue to hover around 150 additional people being needed.
- More younger people are coming into the industry.
- Freelancing is increasing because broadcasters are cutting back on hiring.
- A number of people are interested in the creative jobs.
- Young filmmakers are taking crew positions out of necessity and have little opportunity for upward mobility (they get stuck).
- Broadcasters are looking for "names".
- Requirements include: speed, reasonable prices and quality (it used to be two out of these three).
- Unions have become less flexible in negotiations.
- There is an increase in Flash Animation.

Two trends all Producers agree on are that productions are getting larger and more sophisticated and there is not enough production to sustain people year round.

Unions are noticing the following trends:

- Younger people are interested in industry.
- Young people entering Hair, Makeup and Wardrobe.

- Transfers to other jurisdictions happen after getting Union membership.
- More lower-budget productions.
- Crossover to other departments due to stress, boredom, and long hours.
- Departments can be "cliquey".
- Location Managers and Accountants are becoming Production Managers.
- Younger people want to be Producers.
- Former Saskatchewan crew still consider Saskatchewan home.
- The longer people stay in the business the more tendency they have to move into Producing.

Educational institutions see these trends:

- Technology impact, particularly in the convergence of tools and concept.
- The interest in the internet, video on demand, satellite television is emerging.
- A wide range of age groups is also becoming more involved in utilizing technology and some are upgrading or re-training for other occupations.

Organizations see trends in:

- Growing interests in being a Director, Camera Operator, Lighting, or Sound technician.
- A number of young people coming on the scene compared to years ago.

BARRIERS

Crew members were also asked what barriers to growth they are seeing. Responses included:

- Crew numbers are not large enough.
- Saskatchewan's population and geography is seen as "barren".
- Protection of jobs – local crews are hesitant to train others.
- Overcoming the perception of Saskatchewan crews not having requisite skills.
- Producers – if they don't produce, there is no work.
- Not enough production.
- Lack of training for people on more than one show.
- Local Crew attitude – local crews set in their ways – they don't have to work hard or rise to the occasion.
- On-the Job Training – needs to improve.
- Creative positions not being supported by local Producers.
- Requirement to partner with local production company – the access to the tax credit should be through a point system.
- Catch 22: not being hired to prove skills are in place.
- Current capacity of crew.
- Ceiling on the tax credit.
- Lack of Government recognition for personal investment in equipment.
- Lack of film processing facilities.
- Emigration of Saskatoon crew going to other provinces.

- Rise of the Canadian dollar makes us less competitive internationally.
- Lack of adequate flight service.
- Financing timelines for the tax credits (gap financing is needed).
- Lack of experienced Department Heads.
- Seasonality of the industry.
- No plan to employ newly trained persons.
- Progression in departments is limited to the number of productions happening simultaneously (most experienced are hired first and if there are not enough productions going on, it is difficult to get hired and move up).

Almost one-quarter of the crew members comment on the perception of Saskatchewan not having the requisite skills as being a barrier and are frustrated with how to prove themselves if they aren't given a chance.

Producers also have other views on barriers:

- Getting broadcaster commitment.
- More competition than in the past.
- Lack of equity financing.
- A potential imbalance of film, television and post production if service productions take post production out-of-province.
- Lack of consensus on what is needed in training and not having a training strategy.
- Lack of recognition of Animation in tax credit.
- Lack of more low-to-mid budget productions to develop crew.
- Crew not having sufficient credits to enable them to work on larger productions.

All Producers agree the seasonality of the industry makes it hard to keep people employed; there are misconceptions outside of the province as to the crews' capability, and gap financing is needed.

Unions say the following barriers are challenging growth of the industry:

- Recruiting.
- It's all about "who you know".
- No evaluation of crew at end of production.
- Industry has not set priorities.
- Incorrect perceptions of labour capacity if the focus is on service productions.
- Not enough emphasis on local creative personnel and development.
- Lack of focus on mid-budget Canadian productions.
- Lack of job opportunities for young people.
- Cost of traveling to Regina for mentoring.
- Protectionism (of jobs) within the community.
- Lack of stable work.
- Lack of equity funds for low-to-mid budget productions (which are a good training ground).
- Producers not taking training seriously.

- Seasonality of the business (e.g. limited production in winter months).

Educational institutions see the following as barriers:

- The cost of / investment in education.
- The cost of getting projects off the ground.
- Lack of investment in development of ideas.
- Lack of skilled crews.
- Lack of industry credits.

Organizations see barriers as being:

- Tax credit – if a former Saskatchewan resident moves away and is not a resident at the time of the shoot.
- Amounts and flow of financing for training (gap financing).
- Crew capacity.
- Lack of communication between industry groups.
- Lack of a single organization responsible for growing the industry.
- Lack of skilled trainers.
- Lack of cultural representation.
- Weak outreach to and education for youth.
- Economics of financially challenged persons.

Overall, what is your opinion on the quality of the training programs in the province?

(At this point in the interviews there was very little in the way of comments about the overall quality of classroom training).

Crew members are somewhat split in their views as to the quality of training. While all agree that on-the-job training is a good way to learn, one-half feel this type of training is not taken seriously and there is room for improvement. About one-quarter say more is learned by being on the set and observing and learning by osmosis. The direct mentoring experience is challenged because everyone is so busy doing their jobs.

Two of the Production Mangers feel on-the-job training is working well, but agree there is room for improvement.

All but two Producers feel the overall quality of training in the province is good or excellent. The two Producers who have comments say training has been "patch work" and there have been issues with lack of direction.

Although hands-on training is seen as very effective in most instances, overall most of the Unions feel training has not worked well. The approach has been too broad and there has not been enough accountability. Some Unions recommend screening the mentor to ensure they are

the right person for the job. Some Unions feel training initiatives should be managed by a single organization. They feel on-the-job training needs improvement and a long-term strategy.

Education institutions comment for the most part on their own programming which they feel is good and has improved.

Overall, most organizations do not have overly high opinion of training programs and suggest there is much need for improvement. The exception is in the training programs being offered for new media and animation.

In terms of the amount of training we have in Saskatchewan do we have not enough, too much or the right amount?

Almost three-quarters of the crew members interviewed feel there is not enough training offered in the province. For those who feel there is enough training, they feel training is not being done in the right positions and has been approached haphazardly.

Two Production Managers feel there is not enough training. They feel the Unions need more involvement in training, but credits are really what counts. Not enough is being done for upgrade training. One Production Manger feels there is just the right amount of training offered in the province.

Five Producers feel Saskatchewan offers the right amount of training, but one feels it would be advantageous for crew to be able to work in other centres in order to broaden their perspectives. Four say there is not enough – there is a need for better management and delivery, there's no focus, and funding for training is not growing at the same rate as the industry. One Producer had no comment.

All Unions feel the amount of training in the province is adequate but improvements need to be made.

Education institutions are split on their views as to whether there is the right amount of training in the province. Three institutions say they are unsure. Two say there is not enough, and one feels programming is adequate. One institution notes the industry appears closed to newcomers.

Three organizations feel there is not enough training offered in the province and one is unsure. Questions are raised as to whether the right positions are being trained. Training needs to address a range of skill levels but resources are limited.

Please tell us which training programs you are familiar with and which ones you have had direct experience with.

Interview participants were read a list of training programs available in the province (university, new media programs, various workshops, SIAST, and on-the-job training).

For the most part, crew members are aware of almost all programs; however a few people are not aware of the extent of new media training.

Production Managers are aware of most programs. Two are unaware of the University of Saskatchewan courses. All three had not yet heard of the RedHouse College of Animation but did know about the New Media Campus programs.

Three Producers are aware of all programs available in the province. The balance are aware of almost all of the programs with the exception of the programs at one or both of the universities and Redhouse College.

Saskatchewan Unions are aware of just over one-half of all training programs that are offered in the province.

One educational institution knows about all the programs the consultants listed. Two institutions are aware of the existence of all except the University of Saskatchewan Studio Art program and Union workshops. One institution is aware of all programs except the new media programs, and another is unaware of the new media programs and the on-the-job training programs. One institution did not know there are new media programs, the Crew Call workshops or on-the-job training through Deeming.

Organizations are familiar with most, but not all, programs being offered in the province. Two organizations have had direct experience with a number of these programs.

BENEFITS OF EXISTING PROGRAMS

Interview participants were asked about benefits and improvements (which follow) for the training programs. Because of multiple answers, some of the comments contradict each other.

Generally, most respondents feel that on-the-job training is the best way to learn. Classroom teaching augments workplace experience but it can not replace it. One person compared it to sky diving – a person can study all of the techniques and affects of sky diving but until you jump out of a plane you are not truly subject to the experience.

University of Regina

The focus on the creative side of the industry is the biggest benefit of the university's film programs. The programs are seen to be of high quality and the degree can assist individuals in

getting hired. In the drama programs, there is a crossover between stage and film and the program helps in training professional Actors. The programs expose students to genres they might not otherwise be exposed to and assist people in figuring out what positions they may want to work in within the industry. The use of experienced industry personnel as resource people is very beneficial and creates networking opportunities.

University of Saskatchewan

This university's drama and studio art programs also have a good reputation and are producing good well rounded graduates. The practice of partnering with other groups is seen as valuable. The programs also help a person figure out where they want to be in the industry. Skills learned are transferable to film and television and create an appetite to get into the industry. The programs expose students to genres they might not otherwise be exposed to, and they promote Saskatchewan content.

New Media / Animation Programs

To preserve the confidentiality of the two private schools offering new media / animation training, comments regarding these programs have been combined.

A number of youth are attracted to these programs and many end up being hired quickly after they have completed the program. The programs are very hands-on and are very responsive to industry needs.

Saskatchewan Writers Guild Workshops

These workshops are helping to produce writing talent. The direct interaction among students and instructors and the fact that instructors are experienced in their field are definite bonuses.

Saskatchewan Filmpool Cooperative / Paved Arts & New Media Workshops

These workshops are much needed and the focus on artistic / alternative production is of benefit to newcomers to the industry. The use of experienced personnel as instructors is valued. The workshops are informative, affordable and responsive to the community's needs. Making facilities and equipment available helps younger people wanting to get into the industry. The exchange of information between the two organizations benefits both groups.

Crew Call Workshops

Many people comment that Crew Call workshops are a good introduction to the industry. Instructors working in the industry are a bonus and use of experienced personnel encourages networking. The workshops can identify candidates for the JS/FS program and workshops in specific skill sets help provide basic labour for production companies. The workshops are well run and industry's input into what type of workshops are held is valuable. The cost to attend is reasonable and partnering with SIAST on the Set Safety and Set Protocol provides credibility to the training.

Union workshops

DGC Saskatchewan District Council is the most active Union/Guild in providing training. Respondents feel Union workshops are excellent because they are taught by people in the field, they are affordable, hands-on and responsive to industry needs. Union workshops enable networking among industry workers and can help the Union filter out those who are not suited to the industry.

On-the-job Training through JobStart/Future Skills

The biggest benefit about the JS/FS program is that it is hands-on. The experience lets you know if you are cut out for the industry – it forces you to examine your goals and encourages people to take ownership of their training. The program provides incentives for Producers to bring new people in and, at times, to move others up in their departments. New ideas can be introduced when the mentor is from out-of-province. The standardized training plan ensures that each position is taught the same basics.

On-the-job Training through Deeming

People comment again that they feel on-the-job training is the best way to learn. The next biggest benefit of deeming is that it usually provides a higher level of training for crew members. The program encourages networking and, at the entry level, can identify those who are suited to the industry. Training plans are more flexible than the JS/FS program and are based on the trainee's needs.

SIAST

SIAST's programs are skill specific and provide suitable training for entry into the industry. SIAST is seen to be well positioned to deliver more intensive workshops, and to develop a one-year technical program that includes work placements.

IMPROVEMENTS TO EXISTING PROGRAMS

University of Regina

The biggest improvement that could be made to university programs is to implement a practicum within the degree. Some feel more industry input is needed in the curriculum as not all who come out of the programs have the requisite knowledge to begin work on set. More use of equipment might solve this problem. There is a suggestion that more scriptwriting fundamentals should be included in the program and consideration should be given to more multi-disciplinary degrees (e.g. combining Business & Film Majors).

University of Saskatchewan

There are only three improvements suggested for this university's programs: More practicum in the curriculum, more multi-media programs and seed dollars for exploratory projects.

New Media / Animation Programs

The schools offering this training should work more closely with industry. Some feel there needs to be a better balance between the creative and technical side of the training. Programs should be shortened to 18 months. The programs are seen as expensive and the quality of the programs is not clear.

Saskatchewan Writers Guild Workshops

The SWG would benefit from better promotion of the workshops. The timing of them can sometimes be problematic. There is a need to differentiate between amateur and professional workshops. More advanced and more screenwriting workshops are required.

Saskatchewan Filmpool Cooperative / Paved Arts & New Media Workshops

There should be closer communication and collaboration between these two organizations and industry. The industry can help increase credibility that workshops are highly valuable.

Crew Call Workshops

A number of people comment that they are not sure if there is value for the money expended on these workshops. Training should be driven by the industry. The Unions need to participate more in determining what is delivered and why, as well as having input on which instructors are hired. There should be better communication and collaboration with educational institutions.

Government needs to strongly demonstrate their commitment to training and what they expect in return for investing in training.

There should be more outreach, particularly outside of Regina and in the north, and the workshops should be more widely promoted to the public.

It is important to use instructors with practical experience. More diversity in the types of workshops and training in specific skills are required as the workshops are seen to be too broad in approach right now. Respondents feel the frequency should be increased but also recognize the need to respect demand.

Union Workshops

The Unions should offer more intensive and extensive (longer) workshops. There should be opportunities for crew to go out-of-province for training. There needs to be better and broader publicity for the workshops. Workshops should respect the seasonal nature of the industry (i.e. people are busy in the summer). Members should be consulted as to the types of training they need, and the market and demand should dictate the frequency and type of workshops held.

JobStart/FutureSkills

A number of people comment this program needs to be managed better. They feel there needs to be more accountability, the program is too bureaucratic, and the paperwork must be reduced.

Mentors and trainees need to be matched better in terms of the positions the mentor is in related to what position the trainee is training for, and in terms of personalities. If a local mentor and trainee do not get along it hampers the trainee's ability to be hired in the future. The expectations and responsibilities of both mentor and trainee need to be transparent and made clear at the outset. Not all mentors are committed to training and minimum requirements need to be put into place. There is a need to eliminate the sense that training will threaten job security. Better screening is needed to ensure the right person is being put into the right job.

Most Producers are committed to training, but not all. Producers need to value training and take responsibility to see that training is happening and is being done well. Production companies should have assigned staff to monitor the relationship. Some feel Producers put more emphasis on the financial benefit than the benefits of training.

More competencies are needed in some positions and training plans should be individualized. Existing training plans need to be reviewed by Unions. Some suggest there should be training from more than one mentor. There should be more flexibility in access to the program for crew members and the individual cap should be increased for some positions. Some feel the maximum length of the training period should be increased from six to eight months. Job shadowing should be introduced and the industry overall should be viewed as eligible for apprenticeships.

A more confidential method for honest evaluation at the end of the experience must be put in place, and follow-up should be formalized. Instruction about how to convey problems with mentor/trainee relationship needs to be clearer.

Some people feel training, overall, is too Producer driven. Better communication within industry and with the Unions in particular is required to determine what training is needed, and in what positions. There should be more outreach and promotion of the program to the public.

Most respondents say a long term strategy is needed.

Deeming

There needs to be more emphasis placed on training responsibilities when labour is deemed. Mentor responsibilities should be improved and there should be better matching between mentor and trainee. It is essential that everyone understands the expectations of them. Gaps between the mentor's position and trainee's position should not be wide (e.g. a DOP should not be training a 3rd Camera Assistant). Because of the cap on deeming, SaskFilm needs to sign off on applications at the beginning of the process.

Training through deeming should be reserved for advanced / upgrade training. There should be more involvement from SaskFilm to ensure proper training is taking place. More upgrade training is needed for Department Heads. Improvements for the "observing" positions (e.g. Director) are required to ensure the training is meaningful.

Unions need to take more responsibility in training and in financing training. Unions should be on set to assess the value of the training process. Unions and Producers should be jointly responsible for ensuring training is meaningful. Improvements are needed in the evaluation of the training experience. Training through deeming needs better ties to future employment.

There needs to be more presence from provincial organizations during Saskatoon shoots.

SIAST

SIAST should promote their programs more. SIAST should work in conjunction with industry to determine what training is needed. More workshop sessions need to be offered and of longer duration.

RANKING OF COURSES

People were asked to rank the courses on a scale of 1 to 5 with 5 being excellent. A large number of people who were familiar with a program but had no direct experience did not provide a ranking for that program. Following are the number of people who rated the programs they had had direct experience with.

	1 Weak	2 Adequate	3 Good	4 Very Good	5 Excellent
U or R – Media Production & Studies Program		1	6	3	1
U of R – Theatre Program			5	4	
U of S – Drama Program				6	
U of S – Studio Art Program		1		2	
New Media Campus – Classical/Computer Animation Prgm	1	2	4	5	
New Media Campus – Digital Filmmaking Program	1		4	2	1
Redhouse College of Animation – Professional Career Training for the Animation Industry			1	3	1
Sask Writer's Guild Workshops (various workshops)	1		5	2	
Sask FilmPool Cooperative Workshops / PAVED (various workshops)			2	9	1
Crew Call Workshops		2	7	8	3
Union (various) Workshops			4	8	3
On-the-Job Training through JobStart/Future Skills	2		11	8	5
On-the-Job Training through Deeming	2	1	7	12	3
SIAST		2	4	5	

Would you agree or disagree that on-the-job training is helping to create a skilled workforce within the industry?

Three-quarters of the crew members and all of the Productions Managers feel strongly that on-the-job training helps to create a skilled workforce. Many comment that this is the best way to learn in the industry.

The balance of crew members feel there should be more emphasis on the individual making an effort to ensure they learn by actively observing, asking questions, etc. These people feel there needs to be more accountability to ensure that training is appropriate and working for the individual and industry overall.

Some Production Managers feel training through the Deeming provision is too Producer driven.

All Producers feel that on-the-job training helps to create a skilled workforce to a degree; however the majority think that on-the-job training needs improvement and a more coordinated approach to ensure trainees can enter the industry and advance.

Four Unions feel on-the-job training helps to create a skilled workforce and one Union is split in their view. Evaluation and good mentors are seen as key, as are matching mentors and trainees.

Four education institutions feel on-the-job training is helping to creating a skilled workforce, one institution is unsure and one declined comment.

All organizations agree that on-the-job training helps to create a skilled workforce because of the practical experience provided.

In your opinion, area there gaps in the types of training programs in Saskatchewan and if so, where?

When respondents were asked where there were gaps in the types of current training offered, they had the following suggestions for additions:

- Acting for film and television
- Camera Operating
- Construction (specifically painting)
- Editing
- Key Positions
- Makeup for film and television
- More emphasis on WHMIS
- Overview of all departments
- Producer training
- Props
- Sound
- Directing
- Hair for film and television
- Business Skills
- Production Manager
- Post Production training
- Special Effects
- Responsibility of Shop Stewards
- Craft Services
- Assistant Directors
- Wardrobe
- Set Decorating

One crew member comments on the Film Training Manitoba model as one that Saskatchewan should look at. Another person comments that SMPIA has had an important role to play in bringing the community together to speak with one voice.

Production Managers comment there needs to be more involvement from all players in the industry with regard to what training initiatives are developed. One Producer suggests the need for a technical school for film and television.

Upgrade training is seen as the largest gap amongst Unions. Some crew have to take the initiative to advance their skills on non-Union shoots. Pre-requisite training prior to coming on set is seen to be needed for some positions. There is also not enough detailed training in safety on the set.

One-half of the education institutions feel there are no gaps in training. One educator thinks there are but they are in specialized positions that are not in high demand in the province. One educator feels transitional technology training may be lacking. Another institution feels more could be done if more funding was available.

Organizations would like to see a coordinated and collaborative training strategy for workers at all levels and from all backgrounds.

When hired / hiring, do you think education or work experience takes precedent and why?

All crew members and two Production Mangers feel that work experience takes precedence over education, although about one-half of crew members say having a formal training background will help to open doors particularly when just entering the industry. (Note: one of the Productions Mangers was unable to complete the balance of the interview).

The majority of Producers look at both work experience and educational background. Four say they also look at the personality of the individual. Two Producers look at work experience first.

Is there anything in particular that you would like to see happening in training in the next 2 to 5 years?

All want to see on-the-job training continue and there is a wide array of ideas for future training initiatives:

- Apprenticeship training.
- Upgrade workshops and programs for existing crews.
- Meaningful "hands-on" on-the-job experiences.
- More involvement from the Unions.
- Producers and crew working together to identify training needs.
- More diversity in who is mentoring.

- Better accountability.
- Better communication between Unions and Crew Call.
- Ensure right people are trained in right positions.
- Better promotion of workshops to the public.
- Representative committee to review and determine training needs.
- More variety in the types of training offered (e.g. specialized workshops).
- Training should be responsive to current needs.
- Develop a technical program at SIAST which includes a hands-on component.
- Allow university graduates to access the JS/FS program.
- Different streams of training within one overall strategy (creative, technical and business training).
- Emphasize development of writers as this is where it all starts.
- Northern initiatives – outreach in high schools.
- More career path development work done with individuals.
- Increased funding for training and training development.
- Adequate human resource for training development.
- More outreach.
- More opportunities for independent Producers to develop and present work.
- More opportunities for youth to get involved.
- Examine using SCN for delivery of some programs.
- Train the Trainer programs.
- Introductory workshop to help people determine if the industry is right for them.
- More commitment from Producers with regard to training.
- Continued collaboration with SIAST.

Do you envision there will be different training programs needed in the future?

Not all crew members comment on this question. Those that did say there may be more Producer training, more detailed training to understand and meet the needs of any type or size of production, more in-depth courses will be offered, and training will need to be responsive and directed. One crew member feels as the industry progresses there will be an increase in the regulations associated with training in terms of those who can access programs. More people will need specific courses as they progress in their training and certain courses before they are trained on set. As more people enter the industry, production companies will become more discerning in who is allowed to train on set.

One Production Manager feels that with increased interest in the industry, there may be more stipulations as to who qualifies for training and for production companies in accessing training subsidies.

A number of Producers feel that technology will drive change.

A couple of Unions comment that movement towards digital technology and technological change in general will result in a need for more training in this area.

Educational institutions will continue to explore options to meet industry demands.

Organizations feel technology will drive the changes to training, in particular High Definition. They want to see a detailed and comprehensive training strategy developed for the industry. Most feel all training should be under the umbrella of one agency.

In general, what is your opinion on the future of the film and television industry in Saskatchewan?

All respondents feel the future is extremely bright for Saskatchewan's industry. Saskatchewan is becoming better known but crews need to grow as the industry grows. If the goal of five full crews is to be achieved, production will have to increase dramatically.

To continue growth, the industry will need to be strategic. Saskatchewan could position itself to be leaders in new media. There must be an emphasis on keeping creative people in the province. Indigenous production is important to the industry and needs to be continually developed but there also needs to be a balance of productions (i.e. indigenous, co-production and service productions) as well as genres.

Demographics

Crew / Production Managers

- 4 people have worked in the industry less than 5 years.
- 6 people have worked in the industry between 6 and 10 years.
- 5 people have worked in the industry for 15 years or more.

- 8 people have not been formally trained. The balance have been formally trained in Ontario or British Columbia.
- All crew members except one were part of the on-the-job training through JS/FS or Deeming as a trainee and/or mentor. Not all crew members were aware of the program they were trained under. All say the training was successful for them and a couple say their success is directly related to their mentor.
- All but two crew members and all Production Managers derive their sole source of income from the industry. Three crew members and one Production Manager have worked out-of-province in the last two years for a variety of reasons (shortage of work, training, double residence).
- One-half might work out-of-province in the next two years, primarily to gain experience elsewhere. Production Managers do not expect to work out-of-province in the next two years.
- When asked about their future in the industry, the majority are optimistic about potential growth of the industry, and enjoy their work in the sector.
- Although not all have given thought to "career goals", almost everyone feels that the current on-the-job training programs have helped them advance in their career. The exception are

those who have been involved since the early years and who have advanced as the industry has grown.

Producers

- Five production companies have a budget of under $1M and all have one or two full time staff with the exception of one that has 10 staff.
- Three companies have budgets between $1M and $10M and two have two full time staff and one has a staff of eight people.
- Two companies have budgets over $10M and have 4 or 12 full time staff.
- All production companies hire part time, seasonal or contract staff.

Unions

- The size of the Unions varies from 11 to 130 members and apprentices/trainees.
- The DGC is the only Union in the province that regularly holds workshops for its members. Most are well attended and the Union tries to be responsive to members needs.
- IATSE Local 669 provides training regularly and will assist members in advancing their skills. They also encourage mentoring in the province by their members.
- The Saskatchewan Talent Fund is an initiative with representation from SaskFilm and the acting community to provide workshops for ACTRA members as well as providing travel funding to Actors to attend educational programs.

Education Institutions

- All institutions, with the exception of one which did not apply to this question, are providing skills related to most production genres.
- There are approximately 270 people enrolled in university programs related to the industry (at both U of R and U of S).
- Approximately 60 people are enrolled in SIAST Media Art or New Media programs (including Certificate and Diploma programs).
- Since 1996, almost 290 people completed the SIAST Media Art or New Media program (including Certificate and Diploma programs).
- There are 16 students currently enrolled in the Applied Photography Diploma Program at SIAST.
- Since 1995, 70 people have completed the Applied Photography Diploma Program at SIAST.
- Since 2000, approximately 760 people have gone through the Set Protocol and Set Safety course offered through Crew Call/SIAST.
- Since 2000, slightly less than 210 people have gone through the Stress Management on the Set and Freelance Business Skills course offered through SIAST.

- 13 people have received the Film, Video and New Media Applied Certificate.**

** The Film, Video and New Media Applied Certificate is comprised of three components:
- Set Protocol and Set Safety
- Stress Management on the Set and Freelance Business Skills
- 150 hours of work based training

The work-based training can be organized by the individual themselves or through the JS/FS program.

Once an individual has completed all three components and submitted documentation about their work-based training, they receive a Film, Video and New Media Applied Certificate. A number of individuals have completed all three components but have chosen not to follow-up to obtain their certificate. The consultants were told that these individuals may not feel the certificate is necessary as they are already working in the industry.

Organizations

- The organizations participating in the interviews have membership between 8 (organizational) and 250 (individual) members.
- SaskFilm is regularly contacted by out-of-province Producers about crew availability, and to a lesser extent from in-province Producers.
- SaskFilm has six programs other than Deeming that relate to training. Programs include:
  - Writer in Residence Program – local writers work with a local Story Editor for 6 to 12 months.
  - Filmmakers Program – for a Producer's first film or one that stretches their boundaries. Mentors are sometimes attached to the program.
  - Producer's Workshops – for professional development in business skills primarily.
  - National Screen Institute – If a Producer is selected for training, SaskFilm will assist the Producer financially to complete the program of study.
  - Trade mission emersion programs.
  - Special Initiatives – such as the Emerging Filmmakers' Day and First Nations Filmmakers Program held at the Yorkton Short Film Festival.

- Crew Call is a program of SMPIA. Crew Call, in cooperation with SIAST, offers the Set Safety and Set Protocol program. The program is offered 2 to 5 times a year according to demand. Crew Call also offers other workshops in specific areas as defined by industry need. Crew Call is also responsible for administration of the JobStart/FutureSkills program. Crew Call occasionally gets inquiries for crew and Producers occasionally search the database for skilled workers.

- The Saskatchewan FilmPool Cooperative offers hands-on training workshops in a variety of areas related to film and video production and film and video editing. The workshops are

production related and focus on basic skills. They also provide hands-on technical workshops for film. They also rent equipment and editing suites. They regularly get inquiries from companies for permittees. The Filmpool also offers courses in addition to its workshops. These courses are designed to integrate new practitioners into the art of filmmaking. Courses are multi-week in length and are designed to take individuals through the entire process step by step. Courses are taught by industry professionals and are often accompanied with a mentorship program.

- Paved Arts & New Media offers workshops in basic camera, lighting, sound, shooting and post production. They also rent equipment and editing suites. Paved's target audience is artists, youth and the aboriginal community. They regularly get inquiries from companies for skilled crew.

- Saskatchewan New Media Developers Association offers informational seminars occasionally. Inquiries usually relate to the type of work a member company does and they rarely get inquiries about new media personnel.

SASKATCHEWAN TRAINING PROGRAMS SUMMARY

Training for the film, television and new media in Saskatchewan is offered at both universities; SIAST campuses in Regina, Saskatoon and Prince Albert; and through a number of non-profit organizations.

Training at the universities is academic and focuses on the creative side of the industry. Some technical education is also taught and as part of the degree students create their own projects. Training at SIAST is technical in nature.

The training offered by non-profit organizations includes education in both the creative and technical aspects of the industry. Courses range from entry level to more advanced training, and from artistic exploratory projects to traditional methods in film and television.

A search of training programs in the province was conducted on the internet. (See Appendix E for an overview of these programs).

COMPARABLE JURISDICATION TRAINING PROGRAMS

Early in the study the consultants and SMPIA and SaskFilm agreed to focus the research for training programs in other jurisdictions on Alberta and Manitoba as our closest neighbours and likely biggest competitors. An internet search was done of training programs in both provinces. Some of that information was augmented during discussions with industry associations and education providers.

A listing of programs for each province is outlined in Appendix F and includes a program description, length of program, cost and eligibility criteria where that information was made available online.

COMPARISONS OF TRAINING PROGRAMS

The main differences between training in Alberta and Manitoba are the amount and levels of training available in advance of a work placement, whether the work placement is observing, partial job shadowing or working in a particular position. A thorough analysis of the success or shortcomings of the Alberta and Manitoba programs is beyond the scope of this report, and the only indicators of those programs' effectiveness are in the comments provided by the out-of-province interviewees that follow. Having said this, it is the consultants' opinion that providing opportunities to learn more about the job, equipment, etc. before going on set is advantageous because it allows an individual to consider what job they may want to do, it provides a more meaningful experience because they have more knowledge about the job and equipment before they are working, and it provides a more logical and planned approach to filling positions with suitable people rather than simply filling position with anyone.

COMPARABLE JURISDICTION – INTERVIEW SUMMARY

Interviews were conducted with industry associations and major training providers in Manitoba and Alberta. The Discussion Guides were approved by SMPIA, SaskFilm and the Department of Culture, Youth and Recreation in advance of interviews taking place.

In addition, two Producers who had shot feature films in the province and who had accessed the Deeming program were contacted to hear their views of Saskatchewan's industry capacity, the on-the-job training and training in other jurisdictions.

Alberta

Alberta Motion Picture Industry Association

The Alberta Motion Picture Industry Association (AMPIA) was formed over 30 years ago. AMPIA's primary focus is to represent its members throughout the province, disseminate information, lobby, and market on their membership's behalf and advocate for increased funding for the development and production in the industry.

Alberta does not have a tax credit, but does have a $13.5M program – the Alberta Film Development Program which provides funding to productions which have at least 3 Alberta crew in Above-the-Line Key positions. The program provides grants of up to 20% for Alberta expenditures in labour, supplies, and services. Lobbying is underway to increase the fund to $20M.

Initially, AMPIA was responsible for professional development in the industry. Their training focus now is on developing Above-the-Line personnel. A Professional Development Committee guides the development of training initiatives for Above-the-Line personnel. (IASTE focuses on Below-the-Line personnel).

The "AMPIA/CFCN Mentorship Program" provides on-the-job training for emerging Producers. Up to 15 grants of up to $4,000 each are awarded each year by an independent arms-length jury for a hands-on training experience with a professional experienced Producer in a chosen area of film and television production.

The program operates like job shadowing, and although not officially monitored for its success by AMPIA, Producers do provide feedback to the association. AMPIA says the program is helping to increase the skill set of Producers.

AMPIA will hold workshops from time to time, often in partnership with others. An example would be the recent High Definition Workshop which was held in conjunction with NAIT, SAIT, DGC, IATSE and the Alberta Film Commission.

Producers communicate directly with IATSE to identify crew gaps. The seasonal nature of the industry is also a problem in Alberta – not enough crew in the summer and too many crew in the winter – so the Union is very careful about the amount of training it undertakes.

No specific issues have risen over the years in developing training strategies. More money would provide more opportunities for development, but the government has been very supportive of the industry. Producers in Alberta are interested in training related to Hollywood-style productions but it is a struggle to bring people in from California.

The industry has seen a shift towards more made-for-TV movies. Productions of about $5M which are capped out at about $1.5M in funding from the Alberta Film Development Program are common. AMPIA feels larger budget productions will tend to go to Saskatchewan instead because the production company will reap a bigger financial return. This has caused some frustration in the community.

Currently there are five full crews based in Calgary and Edmonton. AMPIA says the size of the industry is increasing but not as quickly as hoped.

IATSE

IATSE has an Education Committee and Education Coordinator that work together to provide a range of ongoing programs – one day workshops and longer programs. They often work in partnership with SAIT who will provide facilities and equipment to recreate sets, with IATSE promoting the program and providing instructors. IATSE also partners on other initiatives, such as the recent High Definition workshop.

Skill gaps are prioritized by the Education Committee. There are 25 departments in the Union and each has a representative on the Education Committee. In priority order the Committee will:

1) Determine the type of training needed and for what positions.
2) Review recommendations from specific departments. Members of those departments will develop the curriculum for the training required and deliver the program.
3) Consider requests for skills training from individuals, and the Union pays for their training.

There are two Locals in Alberta. Calgary is the larger of the two and has more resources (staff and money) which is reflective of the higher level of production in Calgary. The Union negotiates with Producers on an Administrative and Training Fee which is paid to the Union in each production. The amount of the fee is dependant on the size of production, but usually averages about 1% of total production costs.

The Union is in the process of developing on-the-job training guidelines. Department Heads are encouraged to adopt on-the-job trainee positions whenever possible. Training positions are usually 30 days long. Department Heads consult with the Union on these initiatives and the Union monitors the goals of the training and the training experience. They also try to ensure

there is a good match between the Department Head and trainee. The Department Head sets goals with the trainee, is responsible for overseeing the training, and evaluates them at the end of the process. The trainee is not actually doing the job, but is expected to watch, listen, ask questions and do some tasks associated with the position. The Producer pays the trainee at a rate lower than scale. Where the Union establishes there is a dire need for training in a certain position, the Union might pay to have the trainee placed, although this is very rare.

The Union has created "levels" of training:

1) Set Etiquette
2) Entry Level – this is an overview of a specific department. It is a one day course that walks a person through the positions within the department and equipment used. This is a course held off set that also provides instruction on "how to survive your first day on set".
3) Level 2 – provides finer points about the Department, specifically how to use the equipment. These courses are usually hands-on and held at a supplier's business. Occasionally courses are held on set for those wanting to upgrade.
4) Level 3 – is still not on set, and goes into more detail about the workings of a department. At times, this level is offered at SAIT who re-creates a set in their facilities.

These four levels of training are based on demand for the programs and have provided the Unions with a logical way to approach training. For instance if there is a lot of uptake on Level 2 the Union knows that Level 3 courses will be needed in the near future. The Makeup Department is the most complicated department and courses are extensive and a week long. Courses are held during slow shooting periods.

The Set Etiquette and Entry Level courses are intended as pre-requisites for getting on set. In ideal situations, individuals go through all four levels before coming on set. When production season is in full swing, the completion of all levels tends to be overlooked.

The need to train someone on set will be identified by either the Union business agent or the Department Head. Usually there is only one trainee per department per production. When more than one is requested the Union will question the need for more trainees. The Union reports it is in a constant cycle of training as many of those trained tend to move to British Columbia.

The 30 day maximum for training allows for more dialogue between the Union and Producers. After 60 days of training the trainee is fully permitted. Transition from being a trainee to actually working on set can happen three ways: the Producer will hire the individual; the Union will tell the Producer an individual has trained enough and is fully skilled for the position; or the individual applies for membership in the Union. There is no formal evaluation of work performance for upgrade training, but the Union will encourage the Producer to provide them with written comments.

The main issue in developing this training model has been imposing standards prior to training being in place. For example, Grip training might happen twice in one year and the Union will tell the Education Committee they now feel training twice in one year is a requirement.

The training is financed by the negotiated Administration and Training Fee paid by Producers and a portion of Union dues. The Union charges nominal fees for its courses so individuals will make a commitment to their training. Preference is usually given to retraining members versus permittees. The government generally does not fund training unless they are a sponsor of a course or conference.

Previous to introducing this training model, people learned on the job. Training was not as formal and resulted in limited growth in personnel. The growth of the industry dictated the need for a more formalized process and the Union feels the training it provides is very efficient.

Alberta Scholarship Program

The Alberta Motion Picture Industry Training Program was established in 1981 to provide support to various types of professional development. The program is administered by the Alberta Scholarship Program. Funding is available for on-the-job training for a specified period of time, and is available for both Above-the-Line and Below-the-Line positions. Trainees can not replace the work of a qualified craftsperson.

The trainee, who must have some previous experience in the industry, identifies a Producer it wishes to work with. The Producer submits a detailed training plan along with the name and experience of the mentor and trainee to an AMPIA committee. Mentors can be from in-province or out-of-province. At times the committee has rejected an application because the committee feels the mentor is not up to par. The selection criteria relates to whether the funding is a useful way to spend the program dollars, the past experience of the trainees and how it will develop their career path. The maximum available is $200 per week for a period of up to six months. At the conclusion of the training period, the Producer submits documents to the Alberta Scholarship Program and payment is reimbursed to the company.

The Alberta Scholarship Program also provides short courses and seminar grants to those who have been in the industry for at least three years. An AMPIA committee adjudicates all applications which are evaluated on the type of training, the number of times an individual has received assistance in the program, the resumes of the trainee and trainer and how the course will impact the individual's career. Applicants are expected to contribute to the total cost of the course and can receive only one grant per year. Recipients are reimbursed after completing the course with appropriate documentation.

The total budget for these programs is $75,000 per year, with about $30,000 going to on-the-job training.

Although the government does not track the number of people that have gone through the programs the selection committee reviews each program annually and informally looks at the number of people who have gone through the programs, what gaps have been filled and who is moving up in the industry. The programs are helping to create a skilled workforce.

There is potential for duplication with the Union and the program does not have any formal contact with the Union, but as AMPIA has close ties with the Union, it is expected the committee is aware of industry needs.

MANITOBA

Manitoba Motion Picture Industry Association

The Manitoba Motion Picture Industry Association (MMPIA) is a membership driven non-profit organization that represents the interests of Manitoba's film and video community to create opportunities for production, promotion and appreciation of film and video in Manitoba. MMPIA works with and lobbies government; organizes the "Blizzard Awards" a bi-annual showcase of the industry; encourages cooperation between film companies, Unions, suppliers and government; keeps members informed of industry issues; and administers the M3P Program in conjunction with the Manitoba Audio Recording Industry Association. MMPIA also works with Women in Film and Television to provide workshops.

The M3P program focuses on market development and business/professional development. Initially established as a pilot project in 2001, the program was funded through a Canada-Manitoba Economic Development Agreement, which was renewed in 2004 for four years. Application criteria and guidelines for each program are very detailed and applicants to the programs must be members of MMPIA. Up to 70% of eligible costs are available for each program.

The Motion Picture component of the M3P program[13] includes:

Market Development

- Access to Markets (AtoM): provides established and emerging Producers with access to national and international markets through trade events.
- Access to Festivals (AtoF): provides established filmmakers with support to attend film festivals they are participating in.
- Professional Marketing Fund (PMF): provides independent production companies with support to undertake marketing strategies.
- Manitoba International: Sponsoring familiarization tours, trade missions and market explorations.
- Market Development events: support for network building through events such as receptions and Producer roundtables in Manitoba and outside the province.

[13] http://www.mmpia.mb.ca/m3p_programs.shtml

Marketing

- Increased promotion of Manitoba's production industry to the local community and at national and international levels often in partnership with Manitoba Film & Sound.
- Development of promotional tools: Web-based marketing and the Manitoba Film & Television Production Guide.
- Outreach: attendance at career fairs and school events promoting the opportunities for work in the industry and for training in and creating motion pictures in Manitoba.

Business Development

- Professional Development Fund (PDF): Professional development support specific to the film industry.
- Business and Management Skills Workshop Series: provides skills training specifically for the industry; delivered by Film Training Manitoba.
- Speaker Series: leading industry experts are brought to Winnipeg from across the globe to share their knowledge.
- Business Planning Program: provides support for film companies to undertake business planning.
- Corporate Strategic Planning Program (CSPP): comprehensive strategic plan development program for Manitoba's established production companies.

Research and Evaluation

- Evaluation of the Project
- Ongoing economic and market data collection occurs regularly and published to ensure timely access to industry information.

Film Training Manitoba

From 1995 to 1999 MMPIA administered the "MMPIA Training Program" which included courses and on-the-job training. With increased production it became apparent a separate entity was needed that focused solely on training. In May 1999 Film Training Manitoba[14] (FTM) was incorporated as a non-profit and in June the first work experience placements provided 8 trainees with entry level experience and 3 crew with a mentorship experience. In August 1999 a one week Lighting course and a two-week Production Office workshop was offered. In their first fiscal year 320 people were trained.

Over the years the number of individuals trained each year has increased. The types of courses evolved each year. The following history provides an overview of how this model has evolved.

- In January 2000 the first Film Training Providers meeting is held.

[14] Excerpts from http://www.filmtraining.mb.ca/about_ftm/history.html

- In December 2000 the Above-the-Line Training Program was created and four courses were offered.
- By September 2001, with industry input, a calendar of courses was developed for Above-the-Line personnel.
- In August 2002 the Director Observer Program was launched.
- In September 2002 the Producer and Writer Internship Program was created to provide on-the-job training.
- By November 2002 the Crew Internship Program was established to provide six month internships to 12 crew trainees a year.
- In December 2002 the first annual Screenwriters Showcase provides 4 screenwriters with an opportunity to have their work staged by professional directors and actors.
- By April 2003 demand has grown to the point where the FTM Coordinator position is divided into two positions: one for planning and delivery of all entry level training, and one for planning and delivery of advanced training for experienced crew.
- In September 2003 the governance structure is revised with the membership being replaced by an Advisory Council. FTM retains three founding/ex officio seats (IATSE 856, DGC Manitoba and MMPIA) with additional seats for the broader film community.
- In October 2003 the second Film Training Providers meeting is held.
- November 2003 is the time when ACTRA and FTM partner to create an Actor Training program for ACTRA members and apprentices. The program is to provide information on ACTRA, on-set etiquette, and an introduction to on-camera acting techniques.
- In February 2004 FTM and MMPIA partner on an Economic Impact Analysis and Training Needs Assessment.
- In March 2004 the second Screenwriters Showcase is presented.
- In May 2004 FTM surveys crew and work placement participants about training experiences.
- In November 2004 a partnership with Red River College provides the 48-hour "Film Electrics" course.
- A 17 member Advisory Council is created in December 2004 to discuss what is working or not working in training, and to identify gaps in training.
- January 2005 over 50 members of the community participate in FTM's strategic planning process.
- In February 2005, MMPIA partners with FTM Above-the-Line to deliver M3P programming.
- In May 2005 the FTM Above-the-Line Training Program and the University of Winnipeg's Continuing Education Program create a partnership for Producer training.
- In September 2005 a three-day writing retreat is held. Following the retreat writers polish their scripts for six weeks and return for a final meeting with the instructor.

Currently, FTM provides a: (See Appendix F for a description of programs)

- Crew Training Program
- Work Experience Program
- Above-the-Line Training Program
- Crew Course and Travel Fund
- Quarterly Newsletter
- Resource Library

FTM has also created a "Recognition Award for Outstanding Contributions to Training" that has been presented since March 2001 as part of the "Blizzard Awards".

In 2003, MMPIA and FTM conducted the "*Economic Impact Analysis and Training Needs Assessment of Manitoba's Film Industry 2003*"[15]. In reviewing this report, there are some similarities between the two provinces:

- Degree or diploma level training in technical skills is not available in Manitoba. When a person leaves the province for training, they often do not return.
- To a large degree FTM has focused on entry level training and as a result, skill development for experienced workers has been limited.
- Advancement within a department, because it depends on the individual's drive and work ethic and on the number of productions worked, can mean it may take 10 years to develop the requisite skills to move to a Key Position. Advancement also often requires a leap of faith by, and the support of, the Producer and other key management positions.
- Producers identify marketing and business skills as two key areas for professional development.
- Evaluation of training generally does not take place, and the measurement of performing well is in getting hired again.
- FTM's operating budget has not kept pace with the growth of the industry, limiting their ability to be responsive to training and the development of skilled workers. There has been a 27.3% increase in production levels from 1999/2000 to 2002/2003, but only a 7.4% increase in FTM's operating budget.

In the *Training Needs Assessment* report, three proposals to address labour force and training gaps are recommended. One is a meeting between the Producer and management positions immediately following the completion of a production to assess the training experience and to identify new training needs. FTM reports this has been beneficial in identifying candidates for upgrading or mentorship when everyone's memories are fresh. Another is a "reserve model" where a number of people are trained at entry levels to supplement full time workers. FTM reports in implementing this proposal, they have increased recruitment and the number of entry level positions and cross over positions. The last proposal is for the University of Winnipeg and Red River College expanding their capacity to provide degree and diploma level training to allow FTM to concentrate on providing training for established workers. The initial proposal to move forward on this idea was denied by the provincial government and negotiations have begun again to see this goal achieved.

The report recommended industry wide consultations to develop: a strategy to address gaps, particularly related to support for work experience, upgrading and mentoring for established workers; a labour force evaluation strategy for ongoing needs assessment; development of standards for training, and evaluation of worker performance; funding strategies for work experience, upgrading and mentoring of established workers; a reporting strategy that facilitates

[15] Information from the Economic Impact Analysis & Training Needs Assessment of Manitoba's Film Industry 2003 has been provided courtesy of the Manitoba Motion Picture Industry Association / Film Training Manitoba.

tracking and labour force development needs; and undertake industry wide human resource strategic planning with participation from all stakeholders.

FTM reports the success of its programs has been in meeting individual's needs and in the industry collectively determining their course of action. FTM works closely with the Unions who determine what is needed for positions within each department. The Union is responsible for determining how quickly people advance. Each year a gap analysis is conducted. The industry has a strong commitment to succession.

Trainees of the FTM work placements are not job-shadowing. They are expected to help out departments but they are not expected to do a specific job. Monitoring of training is done by FTM staff. Trainers are paid by FTM and no money is provided to Producers.

Deeming is the responsibility of Manitoba Film and Sound, and FTM works in conjunction with them from time to time. All deemed labour must provide training to at least one Manitoba resident. The Manitoba Film and Video Production Tax Credit provides a 45% tax credit on eligible Manitoba labour expenses. In 2005 two new incentives were announced which can be used separately or in combination resulting in a maximum tax credit of 55%:

- The "Frequent Filming Bonus" provides an additional 5% for the third film shot in a two year period. If the production company maintains a level of three productions in a two year period the company retains the 5% bonus on subsequent projects.
- The Rural and Northern Bonus provides an additional 5% where 50% of the filming takes place at least 35 km outside of Winnipeg centre.

Out-of-Province Producers

Two out-of-province Producers were interviewed to get their opinions on the on-the-job training that was provided during the time they were making a film in Saskatchewan. Both report that most of the Above-the-Line personnel were imported. They also brought some of their own Key positions, but almost all of the Below-the-Line crew was local.

Both Producers prefer to work with local crews, providing they have the required skill levels. The use of local people is often directly tied to the size of the production. One Producer says the financing of the film is always driven by the number of 'stars' involved. Investors will always want to feel confident that the crew in place is well skilled, regardless of where they permanently live.

The critical shortages they see in Saskatchewan include:

- Carpenters
- 1st Assistant Directors
- Production Designers
- Set Decorating

- Props
- Locations
- Production Accounting

One Producer feels that, across the country, there has not been enough development of Above-the-Line personnel.

Both were happy to provide training opportunities for Saskatchewan personnel in a Feature Film given the amount of television production they see happening in the province. They feel the Deeming provision here works well. It provides benefits to the production company and to the trainees, most of whom were receiving upgrade training, although there were a few entry level positions trained.

Both Producers feel a moral obligation to provide training. One had an experience with on-the-job training in another province but it was out of necessity as crew in that jurisdiction were severely lacking. Both Producers feel ultimate responsibility for the training during deeming. They both say they do not think monitoring is formalized in other centres. One says a good Producer has a close relationship with their Department Heads and crew, and should be seeing the training taking place on a daily basis.

A certain level of skill for trainees should be required at the outset they think, and trainees need to do the job as opposed to job shadowing or observing. The Keys and Department Heads need to be involved in training, but more importantly, they need to be committed to, and take responsibility for, training. During productions one suggests it should be up to the Department Heads to "officially" monitor the training.

A training session in certain departments outside of the production (e.g. a one-day session just before production) could be beneficial. The Producer would have to be provided a bonus to participate however. When asked if they thought sessions at the end of production to assess the training just done would be beneficial they agreed, but an incentive would have to be offered.

Both Producers had a good experience in Saskatchewan. They say Saskatchewan crew are becoming more experienced but there is still a need for improvement in some areas.

FOCUS GROUPS SUMMARY

Introduction

Two focus groups were held in Regina and Saskatoon with Producers and Above-the-Line and Below-the-Line production personnel. Participants were randomly selected from the Crew Call and SaskFilm databases and represented a variety of departments and positions. The purpose of the focus groups was to discuss issues that led to the preliminary recommendations in the Interim Report with a view to determining if the issues of focus group participants were similar to those people who had been interviewed.

The questions included views on the key factors affecting growth of the industry, personal experiences with on-the-job training, ways to improve capacity in the industry and specifically activities and programs to be included in training initiatives. At the end of these discussions, the preliminary recommendations presented to the Steering Committee on February 6th were shared with participants and they were asked for their views on the recommendations.

Factors affecting growth of the industry

The uncertainty of consistent production activity is the major factor affecting growth in the industry. Like those people who were interviewed, the focus group participants recognize that people will leave the province if there is not enough work to sustain a job. Although focus group participants understand the need for a balance between local, co-production and service productions, there is a strong feeling in both cities that there should be more emphasis and incentives for local production development, including non-fiction productions such as documentaries and reality series.

Another factor affecting growth is the lack of development of the industry outside of Regina. The Sound Stage is promoted in Regina and used as an incentive to attract out-of-province productions to Regina, but is not always used. This raises the question for some as to why those productions could not be taking place in Saskatoon. Training initiatives are limited in Saskatoon because there is no feature film or dramatic series work being shot in that city. Although Saskatoon has a large human resource base, there are a lack of Crew Call and Union workshops in Saskatoon, and no film program such as the one at the University of Regina.

Participants feel there is a perception outside of the province that Saskatchewan does not have enough skilled crew. Focus group participants do not share this view. In both cities, people recognize that larger productions will almost always bring their own Above-the-Line personnel and Department Heads, but feel there are other positions that are being brought into the province when that position exists here already. This is a primary reason for lack of upward mobility within departments.

Although individuals can negotiate their own deals related to per diems, most crew who live in Saskatoon and come to work in Regina are expected to cover their own living expenses. This

limits the number of skilled crew from Saskatoon who are willing or can afford to go to Regina for work, often resulting in out-of-province crew members being deemed. This also puts Saskatoon crew in an unfair position of having to pay for their training.

Development of feature films and dramatic series productions is challenged by securing financing for productions and having the necessary time to develop a production and secure a broadcaster. Companies need to engage in commercial activity (e.g. television commercials) and documentaries to stay afloat, limiting their ability to develop larger projects.

Training on the job is challenged by the mentor and trainee having to do their jobs and limited time for the mentor to spend time with the trainee.

For newcomers to the province, there is difficulty in finding out how to get into the industry and a lack of communication about training opportunities.

Experiences with training

Participants feel strongly that the Set Safety and Set Protocol course must be taught by someone with experience working in the industry. There is a need to review the program and ensure it is relevant to Saskatchewan, and a need to enhance the safety aspect of the course. This course should also emphasize the reality of the industry (e.g. long hours, fast pace, stress, sporadic production volume).

The University of Saskatchewan does not provide any training for performers in film and television – the programs offered are related to stage. There is an opportunity to develop a program that would help people make the transition to film and television.

Experiences with on-the-job training through JS/FS and the Deeming provision are varied. In each city and for each program, there are examples of training that was very successful and examples of no training at all taking place. When the experience is good, the mentor takes the training very seriously and has been made aware in advance that they are expected to train someone. Often these mentors take a holistic approach to training and provide a broad perspective of the industry, beyond the responsibilities of the position that is being trained. There have been a number of successes in keeping trainees on with the production company after the training experience.

There are some instances where the mentor is not made aware they are to train someone and in these cases it is largely up to the individual to learn what they can, from whomever they can, to gain something from the experience. At times, people have continually been hired as a trainee despite the fact that they have learned the job in previous training situations. In these instances, training initially is useful, but becomes meaningless or redundant due to skills previously learned.

Producer and Director Interns that are supported through the Canadian Film and Television Producers Association programs are being hired in Saskatchewan. Workshops at the Yorkton Short Film and Video Festival have been valuable in identifying future workers.

Training is expensive and it is difficult to train someone with no previous experience while the mentor and trainee are expected to do their jobs. It takes time to learn a job and often, about the time people are starting to understand the position, the production is over and then there is a large gap until the next production comes along.

On-the-job training subsidies are necessary for production companies and must be continued, but the training experience needs to be improved. Training and production levels are dependant on each other and if there is not enough work after the training experience, people often leave the province.

Building capacity in the industry

Participants agree there should be a progression in training, with varying levels of training. There is a need for technical training in use of equipment and training should be taken prior to coming on set. SIAST is seen as the institution most suited to deliver technical training. Training should be longer than a weekend course. The suggestions for length of courses range from a few months to one year. Other suggestions for training include:

- Apprenticeships;
- Observing or job shadowing prior to actually working the job;
- Staging mock productions;
- Train the trainer workshops;
- Ensure all on-the-job training is monitored; and
- Ensure there is accountability for training subsidies.

There are suggestions that those people training someone should have training themselves in how to train a person, but participants acknowledge that, to a large degree, the individual must take the initiative to learn as much as possible in an on-the-job training situation. Monitoring is important and Unions/Guilds need to take a more proactive role in monitoring. In terms of who handles administration of a program (i.e. the paperwork), if a production company does not assign someone to the task, the responsibility for seeing the program's administration through from start to finish should be managed by someone outside of the production company or additional funding should be provided to the production company specifically for administration of the program.

There should be an eligibility requirement for the tax credit that people have had previous training. There should be a responsibility to see that someone who goes through training is hired in the future, rather than bringing in new people because a person's JS/FS cap has been reached. It would be useful for the mentor to know if the person has had previous training and from

whom. No mentor should find out at the end of a production that they were to be training someone – this needs to be made clear at the outset.

More communication is required from unions about what productions are on the horizon. Unions/Guilds also need to take more action in marketing the skills of its members. The avails list should include permittees as well as full members, otherwise the perception of lack of skilled personnel grows. Unions/Guilds should also be monitoring gaps or shortages.

There is a feeling that there needs to be incentives provided to producers – from Saskatoon, Regina and out-of-province – to shoot productions in Saskatoon. Participants understand that as the industry was developing, there was a need to focus development in Regina, particularly because of the Sound Stage; but given the current status of the industry and Saskfilm's provincial mandate, more attention is needed now to promoting service productions and feature and dramatic series production in Saskatoon. Promotion of dramatic series is key to growth in Saskatoon, as is getting broadcasters to support these productions. Saskatoon needs to develop a strategy to expand production in the city.

Additional incentives should be provided to production companies to hire junior crew members. Producers will always vie for the "A" team but could be enticed to hire the "B" team if a financial *training* incentive was provided.

SaskFilm should develop a program that requires 100% of all production personnel be from Saskatchewan. A program such as this should also consider a requirement to shoot in the "off-season" (i.e. winter months) and provide a reduced rent for the Sound Stage to increase usage of that facility. A truly indigenous feature length production that is marketable should be shot in Saskatchewan annually and could be broadcast on SCN. More investment should be made into providing funding for shorts.

Views on the recommendations

Overall, the participants were in agreement with the proposed recommendations and strategies. The recommendation for an Advisory Committee will only work though if that body has a mandate and authority to make changes to training initiatives. Participants are not interested in seeing another committee created that talks about strategy but implements nothing.

Participants agree there are a variety of training methods required and additional training is needed prior to coming on set. Levels of training will work if there is flexibility in recognizing that different departments will have different needs. On-the-job training will be improved if training is monitored for effectiveness and there are opportunities for people to move up in their departments. Unions/Guilds need to take a more active role in training and ensure the training they offer is relevant to their members needs.

The Crew Call database needs to be revamped the purpose of the database needs to be revisited. There is no differentiation between trainees, permittees and full union members. The database

should indicate the amount of experience a person has obtained. (e.g. the number of days worked on each production and the type of production).

There is a need for more communication amongst training providers and the industry and the time is right to develop a meaningful strategy and activities and programs that will help to increase production personnel and grow the industry overall.

KEY FINDINGS

- More commitment to training is required by all segments in the industry.
- Training for the industry needs a coordinated approach with collaboration and input from all segments of the industry. An overall strategy with specific actions needs to be created.
- On-the-job training through JobStart/FutureSkills and the Deeming provision has been beneficial overall and needs to be continued, but both programs need improvements.
- Although on-the-job training is seen as the best way to learn the industry, university training is needed, as well as workshops offered by non-profit organizations and Unions/Guilds.
- More diversity in the types of instruction and delivery methods is needed.
- Technology is having and will continue to have an impact on the industry.
- Young people find the industry attractive and ways need to be found to reach out to them and see they find employment.
- More attention must be paid to new media given the changes that are taking place in technology.

RECOMMENDATIONS

The capacity of the industry to support current and future anticipated levels of production directly relates to the type of productions being shot. If there are two or more very large productions (e.g. Feature Films) taking place simultaneously it is apparent there are not enough skilled personnel available. If, however, there are only a couple of smaller productions (i.e. low-to-mid budget) happening simultaneously, it seems (with the exception of a few positions that are currently in short supply) the industry could be close to meeting that demand for personnel, particularly if the crew in Saskatoon is considered.

One of the issues affecting the ability of Regina production companies to crew a production may be a lack of available funding for per diems. Training takes time and is expensive to a production. The per diem is paid to out-of-province personnel as it would be for a person from Saskatoon, and it could be Regina Producers view that out-of-province personnel have more experience than crew from Saskatoon, making them less of a risk and therefore more attractive.

The recent decision to cap deeming is a good step and should assist in utilizing crew that are available in the province. In order for the industry to grow and flourish, however, there will always be a need for a balance of indigenous, co-productions, and service productions and to increase the volume of productions. Some of these will be larger productions and/or series and, as a result, there will be a need to increase production personnel across the board.

There is no doubt that on-the-job training is needed and is valuable but there are improvements needed in program delivery. In addition to ensuring that training is monitored to ensure it is working, there is a need to provide hands-on training between the Set Safety and Set Protocol and working in the job. There is a need to examine methods such as short-term (e.g. one week) job shadowing and observing. There is also a need to ensure that people move up within their departments.

The following recommendations are based on all of the research and analysis undertaken for this project. While the sample sizes for interviews and focus groups were small, the responses provide strong indicators of opinion, and study participants agree these recommendations will assist in improving industry capacity.

Recommendation #1

An Advisory Committee with representation from all segments of the industry should be established to:

1) **Develop a strategic plan for training in the province;**
2) **Develop a comprehensive communications plan that ensures there is effective communication amongst all industry groups.**
3) **Examine training needs on an annual basis;**
4) **Develop benchmarks for training in the province;**
5) **Recommend priorities for all training initiatives including on-the-job training;**
6) **Evaluate training initiatives on an annual basis;**
7) **Gather input from industry and related organizations and individuals to guide its work.**

Throughout the study process it was clear that all segments of the industry are interested in training and each segment has valuable contributions to offer. Currently, the Crew Call Advisory Committee, who is responsible for industry training, includes representatives of: the Saskatchewan Film Producers Association, the Directors Guild of Canada Saskatchewan District Council, ACTRA Saskatchewan, IATSE Local 295 (Regina), IATSE Local 300 (Saskatoon), Saskatchewan Filmpool Cooperative, SaskFilm and SMPIA. SMPIA has a plan to add representatives from animation, post production and educational institutions eventually, but to date this has not yet happened.

Initially, the Crew Call Advisory Committee was very active. It met regularly and included representation from the Aboriginal and Education sectors. Management problems in later years resulted in members of the Committee resigning, and meetings were held on a less consistent basis due to the uncertainty of secure funding for the program. The Committee has been resurrected within the last year and is working to improve the Crew Call program.

There is a need to expand on the membership of the Crew Call Advisory Committee for this group to be the representational Advisory Committee proposed in this recommendation, and

consideration should be given to adding representation from the Aboriginal community, youth and women.

In order for this Advisory Committee to work, it must be committed to training and have a strong mandate to develop a training strategy that will address the ever-changing issues facing the industry. The study research provides evidence that not every segment is fully aware of training initiatives within the industry. Throughout the interviews it is clear that all players in the industry want input into training. A representational Advisory Committee would be well positioned to develop tactics to improve capacity within the industry. It would ensure that all partners would know what is being delivered in training and what is required for the future. The Advisory Committee must have a strong mandate for training though, and there must be a demonstrated commitment to implementing activities that can be measured and that work.

The representative from each group should have the responsibility of bringing their constituents' concerns and ideas to the table. At the moment, everyone has a different take on where the industry is headed. The Advisory Committee could collectively determine where they want to take the industry. For instance, it would determine the need to increase from 1 ½ crews to 5 crews or 4 crews or 3 crews. It would take the pulse of the industry on a regular basis to determine where the industry was positioned at that time and where there were gaps in training or duplication of training efforts.

In order for this to work, everyone in the industry needs to commit to training. Crews can not get complacent in advancing their skills or being protective of their jobs or Saskatchewan will be left behind. Producers as well as crew members see this complacency. Producers also need to strongly demonstrate their commitment to training as their businesses will depend on it in the long run. There needs to be an atmosphere of wanting to increase skill sets and welcoming newcomers into the industry.

There are some issues that the Advisory Committee will need to address, one of which is the need for a closer relationship between human resource development and production development. To date, training has not kept up with the increase in production activity. The fault rests with no one or no group in particular and is primarily the result of a lack of adequate resources – human and financial – to ensure that training is in step with production. Training to date has also been affected by the lack of a detailed plan to grow production personnel. Increased production and increased/improved training need to grow in concert with one another. One way of addressing this issue may be to provide funding for low-budget 100% indigenous projects that are specifically aimed at training.

In the short term, during 2006, the Advisory Committee will need to work the financial resources that currently exist for training. The Advisory Committee should develop a strategy by September 2006 that identifies measurable goals for 2007 and beyond, and communicate its needs to government in time for their budget deliberations.

There are several elements the strategic plan should include:

1) The Advisory Committee should develop and guide a strategic plan and be responsible for determining who implements the plan.
2) There should be clear lines of communication between various groups involved in the industry, as well as clear communication with industry personnel and the public.
3) The strategic plan should be implemented by person(s) with some experience in human resources and considerable knowledge/experience with the industry.
4) Mechanisms to disseminate information about all training opportunities in the province need to be developed.
5) Annual Gap Analysis - Identification of shortages in various positions, training not being delivered by others and recommendations as to what training should be developed, in what method, and by whom should be part of the strategic plan.
6) Development of an Individual Assistance Program.
7) Improvements to be made to on-the-job training initiatives.
8) Promotion and management of a database of industry personnel.

The consultants are recommending that the Advisory Committee develop the strategic plan by September 2006 in order for the strategy to be included in the government's budget cycle discussions. The plan would include broad objectives to be attained over a period of time, such as shortages to be addressed and how they should be addressed and the delivery methods required. The Advisory Committee would also be responsible for setting realistic benchmarks and measurement mechanisms each year to ensure training initiatives are on track, and for assessing the ability to achieve those targets on an annual basis.

In the short term, leading up to fall 2006 when the strategy is completed, there is a need for effective communication amongst industry groups and individuals. Mechanisms to ensure the development of the strategy is inclusive and communicated to all affected need to be put into place.

Over the next few months, it will also be important to promote training and job opportunities within the industry widely to the public. During the study period, the consultants heard stories where it has been difficult for newcomers to the province to find information about the industry and training programs that are available, as well as problems in getting hired. There would be benefits to ensuring that in spring / summer 2006 that all current training programs are listed in one place and to ensure that information about the availability of training is widely publicized within the industry and publicly.

The Crew Call database currently has over 600 entries. SaskFilm is also compiling a database of information about industry personnel with different information than the Crew Call database. The research shows the Crew Call and SaskFilm databases are not widely used by Producers, but some have used the Crew Call database. Over the next few months, the Crew Call database should be revised and its goals should be revisited. Currently there is no distinction between a person who has trained, a person who is a permittee or a person who is a full Union/Guild member. The database should include formal education that has been obtained, a listing of all

productions the person has trained on and/or worked on, and the production genre. The database terminology should be standardized and mirror that of Union/Guild descriptions. If the intent of the Crew Call database is to list trainees only, then that should be stated on the website. In the long term, there is benefit to there being a centralized database that is kept up-to-date and includes trainees and skilled crew, particularly for out-of-province production companies who may be looking for workers.

Eventually, implementation of the training initiatives should be by person(s) with human resources training and considerable knowledge/experience in the industry. During on-the-job training this person(s) must have the ability to work with Producers and Unions/Guilds to see that people are not over trained, that crew have the ability to move up in their departments, and to ensure that the training is meaningful. Throughout the interviews and focus groups sessions, monitoring on-the-job training and the selection of people to be trainees and trainers was brought up by many as being two of the problems in growing the industry. A short term goal should be to improve monitoring during the 2006 production season.

For 2007 and beyond, the strategy should outline, in detail, the communication mechanisms among related industry groups, and with industry personnel. It will also be important to continually promote the industry and job opportunities to the public in order to recruit suitable candidates as the industry's human resource capacity develops.

The strategy must include mechanisms to ensure that <u>all</u> training programs continue to be listed in one place and to ensure that information about the availability of training is widely publicized within the industry and publicly. If it becomes apparent that a particular type of workshop is not available but needed, the principles as to how those programs are prioritized, developed and delivered should also be included in the Strategic Plan. Consideration should be given to creating and publicizing a grid that details what agencies deliver basic, introductory, entry, and advanced levels, as well as academic training that is available for each position.

An annual Gap Analysis should be undertaken to identify shortages in skilled labour and to prioritize training for those positions that are in short supply. As can be seen over the last fifteen years in the studies about the industry, gaps will change from year to year. Unions have a strong role in identifying where the gaps may be as they are aware of those members who leave the industry or province.

The Individual Assistance Program that was offered by SMPIA some years ago was useful and consideration should be given to eventually offering this program again. Crew members, particularly those at higher levels within their department and those in Above-the-Line positions, are interested in a program that will provide funding for self initiated training. In addition, if people attend courses outside of the province, the Advisory Committee should consider a requirement for that individual to report on new concepts and techniques learned. This will help the Committee to assess the success of this type of training.

It is essential to ensure the right people are being trained in the right positions with the right mentors, as well as ensuring that people do not move up too quickly in a department. The

movement of some people between departments as seen in the databases could be a result of trainees not being sure where in the industry they would like to be. More levels of training, as recommended below, prior to being put into workplace training would help to position the right people in the right jobs. The consultants also heard some stories where recent trainees became mentors before they felt they were prepared.

Recommendation #2

The industry needs to determine who should take responsibility for training.

Ideally, a stand alone organization would be responsible for overseeing training development in the industry. An Advisory Committee as outlined in Recommendation #1 would be put in place to advise the organization on training development. The benefits of this option are that it would enable that organization to focus solely on training and allow a training strategy that includes programs the organization delivers itself and programs delivered by other providers. The downside to this option is in creating yet another organization and the cost to administer it.

If the industry does not create another organization, another option is to leave the status quo in place, but this would require improved communication between SMPIA and SaskFilm and improved communication amongst industry overall. At the moment, the two organizations do not share information related to who is being trained in what positions or with what mentors. There is overlap in the programs although neither is aware of where the overlaps exist. The training that is currently taking place is largely driven by the Producers needs versus a coordinated approach to training for the sector overall. In this model, the consultants feel it would still be imperative to have a representational Advisory Committee that would identify skills shortages and priorities for training. There would also need to be much communication and cooperation between SMPIA and SaskFilm to ensure gaps are filled and to determine who would deal with particular priorities.

A number of interview participants use the words 'Crew Call' and 'JobStart/FutureSkills' interchangeably. There does not seem to be wide understanding that Crew Call is meant to be more than on-the-job training. In addition to on-the-job training the goals of Crew Call are to: provide one-stop shopping for those interested in entering the industry; work with and consult with industry on training; provide management of a production personnel database; facilitate effective training by working with industry and training providers; identify priorities for training in the industry; and facilitate effective training strategies for specific film projects. Although these goals may need review they outline, in a broad sense, the work of the recommended Advisory Committee.

The benefits of keeping administration of the on-the-job training programs as it is currently structured, is that it continues a significant program offering for SMPIA and much of the framework is already in place. The downside is in the potential for lack of cooperation and communication between SMPIA and SaskFilm, and the potential for a fragmented approach to training development.

Another option is for the JS/FS program and coordination of other training initiatives to move to SaskFilm. When training began in earnest in the province, SMPIA took the lead and administered both the JS/FS program and Deeming. Deeming later moved over to SaskFilm. Deemed labour forms part of the tax credit which was created by legislation and SaskFilm has a contract with government to administer the tax credit. The tax credit affects corporate tax returns. Because deeming is part of the tax credit and because SaskFilm has a contract to administer this program on government's behalf, administration of the deeming program must stay in SaskFilm.

The benefits of this option are that all training initiatives are coordinated by one body. The pursuit of training development and production development are closer. The downside is that it creates another arm of SaskFilm and could put pressures on its production development mandate.

General Comments

The notion of a single agency responsible for training is not a new idea. The idea of one group being responsible for training has been around for many years and is recommended in a number of reports, the most recent of which is the government policy report "*15 Years in the Making*". During the interviews and focus groups there were also a number of comments expressing dissatisfaction with Crew Call overall related to the goals on page 14 of this report, and some suggestions that SaskFilm would be better suited to coordinate all training.

Regardless of which option is adopted there is a need for training and administration of a training strategy to be adequately funded. Improvements and/or transition will take time and needs the cooperation of SMPIA, SaskFilm and the industry as a whole.

Recommendation #3

Implement a tiered training system that is responsive to various departments and positions and implement minimum training requirements.

Similar to the model used in Calgary by IATSE, the consultants recommend that minimum training/experience requirements are put into place before someone comes on set. At the minimum, all people should be required to have the Set Safety and Set Protocol. While it is acknowledged that this is usually the norm, there are occasions when people who have not taken this course have been hired. Productions are expensive and sets can be dangerous places. Trainees need to know what they can and can not do and what they need to be aware of to ensure they are safe on set.

Ideally, a three or four level model could be implemented in Saskatchewan.

- Level 1 – Set Safety and Set Protocol in cooperation with SIAST should be considered the first level. This level would introduce the participant to the industry in broad terms, and as such, a review of course content, in light of this recommendation, may be warranted. Consideration needs to be given to enhancing the safety portion of this program with more

emphasis on WHMIS training, and it may be useful to incorporate the Traffic Safety 3-hour course offered by DGC.

- Level 2 – At this level there would be more a more detailed overview of the industry and details regarding each position and what they specifically do. The course could be offered by the Saskatchewan Filmpool Cooperative and Paved Arts & New Media. These two organizations have a great reputation in the community. Responses to the interview questions related to benefits of the programs were very positive and suggest they would be well suited to delivering this type of programming. The issue that might arise is that the mandate of these organizations is primarily experimental and artistic in nature, but the benefit of these groups offering the programming is that there would be access in two parts of the province, and both organizations provide instruction in both creative and technical skills.

  This level should also include more information about the peaks and troughs of film production in the province and how to manage personal finances. This would help newcomers to understand that they will be very busy for portions of the year but not others. This aspect of the course should emphasize the need to put away some of their earnings during peak periods to get them through slow times.

- Level 3 – The next level where use in equipment, methods and practices for a particular department are introduced could be offered by SIAST and/or IATSE and DGC. Instruction would be off set and would provide hands-on instruction in the use and care of equipment (e.g. for the Sound Department), or methods and practices used in certain positions (e.g. for the Set Decorator Department). At this point, with some experience in use of equipment or methods and practices utilized, trainees would be ready to go on set.

- Level 4 – In this level more detail about the department / position would be provided and delivery could be the responsibility of the Unions. This level should be geared at providing skill enhancement for experienced workers.

It is at these last two levels that consideration should be given to partnering with existing facilities that are already equipped, such as business suppliers, broadcasters and the universities. For instance, the University of Saskatchewan reports that their studios will be utilized less in the future and they are looking for ways to maximize usage. This studio could be used for training, and/or for development of mock or indigenous productions. It is important to recognize that instruction in Levels 3 and 4 and the length of instruction will need to be flexible because different departments will have different skill set needs. Special effects make-up courses, for example, may be much longer in duration.

With regard to delivery of these various levels, alternatively, the Unions could provide all of the levels of instruction, or SIAST could, or a number of organizations could in collaboration. The point is that graduating levels of training prior to getting on set would better prepare trainees for on-the-job training.

If a person has completed the first three levels of training they would be able to fill a job in a work placement situation with a mentor advising them. If a person had only completed the Level 1 and the Level 2 course, consideration should be given to placing the trainee in a job shadowing or observing scenario for a short period of time (e.g. one week), particularly for trainees in positions that use equipment or specialized skills. This would mean they would not be doing the full job, but would assist the person hired for that position. This in not unlike what happens in other provinces where the trainee is not replacing a skilled worker.

Objectives for the observer and job shadowing positions need to be established. In both cases, there needs to be access to the mentor to discuss the job and ask questions. There also needs to be recognition that acting is not well suited to observing. In order to learn acting, an Actor must act. Watching an Actor act has limited benefit to the Observing Actor.

There needs to be acknowledgment that there will come a time when someone has observed or job shadowed enough and it is time for them to actually do the job. Unions/Guilds have a role to play in identifying when it is time for someone to work in the position.

It will also be important to develop and implement various mechanisms to provide training for Keys and Department Heads. Keys and Department Heads need to continually upgrade their skills. The consultants heard that the same people are in these positions as in the 80s. There is a need to grow crew and this includes Keys and Department Heads. "Off season" training should be accessible to these positions, possibly by encouraging out-of-province training. Consideration in the strategic plan should also be given to hiring a Key or Department Head from out-of-province in the same position as the trainee to work with them for a portion of the production duration.

The universities play an important role in developing Above-the-Line personnel and should continue their focus in this area. Developing Above-the-Line workers is critical to the industry overall and the Advisory Committee should examine ways to put more emphasis on linking this training to work – perhaps by creating a program to fund low-budget films following graduation.

Recommendation #4

On-the-job training through JS/FS and the Deeming provision is valuable and should be continued but improvements need to be made to both systems.

In order for on-the-job training to work in the long run, there are a number of improvements that should be considered.

Consideration should be given to placing more emphasis on senior level crew training through the JS/FS program. For the most part, the JS/FS program has focused on training entry level positions, and often the mentors are senior level local crew members. To a large degree this training has been successful for those entry level trainees, but it has prevented senior crew members from moving up within their own departments because they are providing the training.

Experienced crew members need mentoring from senior crew people. As experienced crew move into higher positions, there will be a need for more people in the system overall and the number of crews can grow. A number of the study participants mention that Directors in particular need more opportunities to enhance their skills and they recognize that, because production is Producer driven, it is also important for Producers to have opportunities to enhance their skills as well. The rate of growth for both entry level and skilled labour needs to be balanced with the number and type of productions being shot in the province. One way to address this issue could be incentives for production in what has traditionally been the "off season" (i.e. winter months). Many of those interviewed feel SaskFilm should closely examine this idea.

The JS/FS cap on funding for individuals is problematic for some people. The consultants heard stories about someone just starting to learn the job, and then not being able to continue their training because their JS/FS cap had been reached. It would beneficial to review the number of days required for membership in the Union/Guild and job descriptions for each position to consider if revisions need to be made to individual JS/FS caps. Positions vary in the number of days that need to be worked before being eligible for Union/Guild membership. A review of these hours and a discussion between the administrating body and SIAST should take place to determine if the individual cap per person per government fiscal period in certain positions should be raised to match Union/Guild eligibility.

Another issue related to improving the delivery of the JS/FS program is to simplify the application process and procedures for JS/FS. As can be seen in the Introduction Section of this report, the application process and procedures for JS/FS is detailed. During the interviews and focus groups, participants noted that the paperwork for the program is onerous and, at times, the paperwork has been late in working its way through the system. The application process and procedures for the program should be simplified to reduce some steps and the time necessary for paperwork to go back and forth between SIAST, Producers, Unions and the organization responsible for its administration.

With regard to the on-the-job training through the Deeming provision, there is a need to tighten the process and procedures for selection of trainees and mentors in this system. At the moment, training through deeming is Producer driven by virtue of the fact that certain positions must be imported. This means that the *position* rather than the *training* is taking precedent. While timelines are usually very tight between hiring and the start of the production, with a detailed action plan to fill gaps and grow crew, with close communication with the Producers as to the plan, and possibly with incentives for Producers to fill particular gaps, this could shift the emphasis from filling positions to addressing training needs. Producers should be encouraged to take risks on newly trained crew members. Unions should take a stronger role in identifying those people who have had enough training and are now ready for hire. A financial incentive to take risks on personnel that are unknown is viewed favourably by study participants and, as noted previously, the new cap on Deeming could see more Producers stepping up to the plate to hire newly trained people.

Most importantly, deemed mentors must be made aware that they are in a mentor/trainee relationship. The consultants heard of some situations where the mentor was unaware they were

mentoring a trainee until the end of the production. While this is rare, it is important to ensure that all parties are aware of what is expected of them from the outset.

Another improvement that could be made to on-the-job training in both programs relates to the training plan. When making an application for a training subsidy, the Producer must submit a training plan and the Union must sign off on the application. The training plan is created with input from the mentor and trainee and at other times without input. It is important to ensure that the training in particular skills meets the needs of the individual and contributes to the overall training strategy. Producers should have the option to submit a preliminary plan. Upon hiring, trainees should be consulted as to what skill sets they want to improve and mentors should be encouraged to formally meet with the trainee at the beginning of the production to review the training plan and, if necessary, revise it.

Other recommended improvements for both programs include:

1. Actively promote the industry and job opportunities.
2. Screen candidates for industry positions.
3. Develop minimum qualifications for mentors.
4. Match mentors and trainees.
5. Ensure training is monitored.
6. Improve the evaluation mechanism at the conclusion of the training period.

Promotion of jobs within the industry appears to be limited to industry organizations. Wider promotion of job opportunities would likely expand the population of people to draw from. It is also important for SaskFilm to ensure that its promotional efforts focus on television production as well as film, because in many of the conversations with study participants the emphasis in the discussions was on film primarily.

The industry is complex. The hours are long and the work is stressful. It takes a certain kind of person to survive in the film and television industry. Basic criteria for certain personality traits should be discussed by the Advisory Committee and candidates should be screened for suitability to industry positions. Every effort should be made to ensure the right person is going into the right position because of the amount of public funding going into training and deeming, and because of the need to measure goals to ensure government investment. The goal should be to retain these people and invest in those who show promise.

Mentors should have a commitment to training and most do, but there have been rare occasions when training has been minimal at best. "Train the Trainer" workshops for local mentors would be useful and the Advisory Committee should consider a program such as this in the overall strategy. In terms of out-of-province mentors, some consideration should be given to examining if the mentor has ever trained anyone, and if not, perhaps someone with training experience would be more suitable. It may be also worthwhile for the Advisory Committee to consider a training bonus paid to mentors. Rather than have the programs subsidize the mentor's salary, a portion of the money could be paid *on top* of their salary to encourage them to take training more seriously and spend more time with the trainee.

A system needs to be created to ensure mentors and trainees are a good fit. There have been situations when the mentor's position does not closely match the trainee's position. (e.g. a DOP training a 3rd Camera Assistant). It is challenging enough to train someone during production because everyone is so busy doing their job, and if the positions are at opposite ends of the spectrum it is more likely there will be no training at all.

The Department Head is responsible for the entire department and will know who is best suited to the role of mentor. They are also Union/Guild members who likely have a close connection with their Union/Guild and are in a position to discuss who is best suited to the role of mentor. When a local mentor is engaged, the Department Head should have input into who the mentor will be. When an out-of-province mentor is proposed, the Producer should ensure the mentor has some training experience.

Monitoring of the training experience, at present, is done on an ad hoc basis and needs a more deliberate approach. For productions in Regina, in some instances the Crew Call Director will come on set to monitor what is taking place. ACTRA also occasionally visits the set. IATSE 295 report they are regularly on set; DGC says it has never monitored training. In Saskatoon, IATSE 300 says it takes an active role in monitoring training. IATSE 669, because the agent for Saskatchewan is based in Calgary, has never monitored training.

Although there are numerous success stories about on-the-job training, a number of those who have been trained said it was imperative for them to take the initiative to learn all they could. The consultants heard from a number of people that no one ever asked about their training experience. Although various agencies and Unions have been on set from time to time, there has been no coordinated approach to ensuring that training is taking place and is benefiting the individual and the production. If personality conflicts arise between the mentor and trainee, a trainee will often keep the conflict to themselves for fear of not being hired again. If the trainee is not learning skills within the position, it can cost the production money.

In a general sense, monitoring on-the-job training should be shared among SMPIA/SaskFilm, Producers, Department Heads, Unions and individuals. SMPIA/SaskFilm as the administrator of on-the-job training has a role to play in broadly monitoring, as does the Producer who is recipient of a training subsidy that offsets the trainee's wages. The Department Heads should be responsible for identifying who will do the training in their department and in seeing that the mentor carries out what is described in the training plan. The Unions/Guild have a vested interest in monitoring that adequate training is taking place because (through their members) they have the pulse on what specifics of the job are required, who is moving up and who requires upgrades. Finally, each individual trainee has a significant responsibility with regard to their own training. They not only need to do their jobs, observe and ask questions – they need to be a sponge and learn as much as they can.

On set responsibility for monitoring on-the-job training for Union/Guild positions should be the Unions/Guilds in consultation with the employer. The Unions are most intimately familiar with the skill sets for each position within each department of their organization. As such, the

business agents are most suited to liaise between mentor and trainee to ensure the experience is doing what is set out in the training plan.

Responsibility for monitoring on-the-job training for non-Union positions should be SMPIA/SaskFilm.

In co-productions and service productions, overall responsibility for on-the-job training should be the local Producer. Local Producers may have more commitment to the training experience than the out-of-province Producer. In situations where two production companies are involved in a production there needs to be clarity as to who has overall responsibility for training, and it is recommended this responsibility rest with the local Producer.

At the conclusion of the training period, the mentor assesses the trainee by rating the skill sets in the training plan. Comments are encouraged from both mentor and trainee. The information is shared with the unions, production company management and the administrators of both programs. The film and television community is small and as human nature would have it, people talk. Comments about bad experiences have been withheld to avoid future potential conflicts or being blacklisted. A confidential system should be put into place that encourages honest and open constructive criticism. Without the ability to provide constructive criticism, it will be difficult to improve the system over time.

A process to evaluate on-the-job training after completion of a production should also be implemented and be led by SMPIA/SaskFilm with input from the production company's management (i.e. Producer, Production Manager and Department Heads). There would be benefits to SMPIA/SaskFilm and the production company's management sitting down immediately following completion of a production to discuss the overall training that had just taken place. This enables opinions to be fresh in identifying what worked well and what did not, as well as identifying those individuals who are ready to move up in their department. Unions should cover the cost of their members' attendance at these sessions. Producers, as a requirement of their receiving training subsidies, should cover their own costs to attend the session. The session need not be long – two to three hours would likely be sufficient.

Recommendation #5
In order to finance training, re-structure the current financing arrangements.

The consultants believe that industry and government should be responsible for financing training.

Presently, Producers pay an 8% administrative fee to the Crew Call program. This money goes to operating expenses associated with the JS/FS program and to workshops. Compliance in paying the 8% has been relatively good, although there are outstanding invoices which result in uncertainty in stability of funding to administer the program. It would make sense to take a percentage off the top of eligible applications, thereby eliminating the need to invoice and collect the fee from Producers. It would result in slightly less money being paid to Producers and less in

available financing for training overall but could result in more targeted spending of the monies available.

It may also be useful to consider a training subsidy for the mentor which provides them with funding over and above their salary to undertake training. Additional funding is necessary from the provincial government to ensure there is stable funding for administration of on-the-job training programs. The government sees the return on investment for the tax credit and needs to ensure that on-the-job training is also paying off but, in order to measure training impact, there needs to be sufficient funding to administer the programs.

The Unions/Guilds also have some responsibility to assist in financing training and a fair and equitable formula needs to be created for the Unions/Guild's share. The production company should pay a small percentage of gross salaries to all Unions/Guilds to offset the Unions/Guilds' costs in monitoring training and to assist the Union/Guild in providing training programs.

Increased funding from the provincial government will be required to make up the balance for operating costs. In order for a coordinated approach to training and the implementation of a well thought out training strategy, there needs to be a stable base of funding for administration of the broader program. Federal financial support should be pursued as well.

Recommendation #6

New Media is an industry unto itself and has ties to the film and television industry but is much broader than that. For this reason, SMPIA and SaskFilm should encourage government to create a development strategy specific to that industry.

The new media industry is very broad and encompasses more than the ties it has to film and television. The industry is growing at a rapid rate and is not facing the same human resource issues as the rest of the industry. There is a movement to digital production and internet broadcasting that the film and television industry must monitor with regard to future impacts on the traditional industry, but the consultants believe that it may be timely to create a development plan for this sector on its own.

ACTION PLAN / NEXT STEPS

The Steering Committee responsible for this study must determine the feasibility of these recommendations and the game plan to move forward. It would be impossible to enact all recommendations prior to the upcoming 2006 production season, so the spring of 2006 should be used to develop the strategic plan and actions required for improved training delivery. The strategy should be completed by September 2006 and delivered to government for consideration in the government's 2007 budget. Specific measurable objectives should be put into place for 2006 (e.g. revisit the goals of Crew Call to determine if they are still valid), as well as for the 2006 production season (e.g. ensure that at least one person in all positions in currently in short supply are trained during the 2006 production season). The objectives should be assessed in September 2006 in order to inform the overall strategy delivered to government for training delivery in 2007 and beyond.

APPENDIX A
FILM, TELEVISION AND NEW MEDIA INDUSTRY POSITIONS

IATSE 295 / 300
(Source: IATSE 295 Standard Film Agreement)

Accounting
Assistant Accountant
Accounting Clerk
Accounting Trainee

Animal Wranglers

Art
Production Designer
Art Director
Assistant Art Director
Art Department Coordinator
Draftsperson
Graphics/Illustrator
Art Department Assistant

Construction
Construction Coordinator
Construction Foreman
Lead Carpenter
Scenic Carpenter
Scenic Helper
Lead Metal Fabricator
Scenic Metal Fabricator
Metal Fabricator Helper
Construction Buyer
Maintenance Person
Sculptor
Model Maker
Lead Labourer
Labourer (Construction)

Costume
Costume Designer
Assistant Costume Designer/Coordinator
Set Supervisor
Performers' Costumer
Set Costumer
Prep Costumer
Cutter
Costume Breakdown/FX
Dresser
Seamster/Seamstress

Editors
Supervising Editor
Supervising Sound Editor
Editor
Sound Effects Editor
Music Editor
1st Assistant Editor
Assistant Dialogue Editor
Assistant Sound Effects Editor
2nd Assistant Editor
Negative Cutter/Conformer

First Aid/Craft Services
First Aid/Craft Service
First Aid
Craft Service

Grips
Key Grip
Second Grip
Leadman/Setup
Rigging Grip
Grip

IATSE 295 / 300 (cont'd)

Greens
Head Greens Person
Best Person/Lead Person
Greens Person
Greens Helper

Hair
Hairstylist
Assistant Hairstylist
2nd Assistant Hairstylist

Lighting/Electrics
Chief Lighting Tech/Gaffer
Assistant Chief Light/Best Boy
Rigging Gaffer
Generator Operator
Lighting Tech/Lamp Operator
Set Wireman

Make-Up
Special Makeup Effects
Key Makeup Artist
1st Assistant Makeup Artist
2nd Assistant Makeup
3rd Assistant Makeup

Painting
Paint Coordinator
Lead Painter
Scenic Artist
Sign Painter/Fabricator
Scenic Painter
Wallpaper Hanger
Plasterer
Set Painter
Paint Labourer

Production Office
Production Office Coordinator
Assistant Production Office Coordinator
2nd Assistant Production Office Coordinator

Props
Property Master
Assistant Property Master
Props Buyer
Props

Publicity
Senior Unit Publicist
Junior Unit Publicist
Trainee Publicist

Script Supervisors
Script Supervisor
Assistant to Script Supervisor

Security
Security

Set Decorating
Set Decorator
Assistant Set Decorator
Set Buyer
On-Set Dresser
Lead Dresser
Set Dresser
Draperer/Upholsterer
Assistant Set Dresser

Sound
Mixer (Production and Dubbing)
Boom Operator
Sound Assistant
Public Address Operator
Playback Operator
Sound Maintenance

Special Effects
Special Effects Coordinator
1st Assistant Special Effects
Special Effects Assistant
Special Effects Labourer

Transportation
Transportation Coordinator
Transportation Captain
Driver Class 1A
Driver Class 2
Driver Class 3
Driver Class 3A
Driver Class 4
Driver Class 5
Driver with Air Endorsement
Transportation Maintenance

Video
Video Sound Mixer

I.A.T.S.E. 669 (Western Canada)

Motion Picture Department
Director of Photography (DP)
Camera Operator (OP)
Steadicam Operator (SCam)
1st Assistant Cameraperson (Focus Puller; 1st AC)
2nd Assistant Cameraperson (Clapper/Loader; 2nd AC)
Loader (LDR)
Still Photographer (SP)
Camera Trainee (TRN)
Visual Effects Supervisor (VisFX)
Motion Picture Electronic Cameraperson (MPECam)
Motion Picture Electronic Co-ordinator / 24 Frame Operator (24-FR)
Video Assist 1 / Playback Operator (VA1)
Video Assist 2 (VA2)
Underwater Camerapeople

Digital Departments
Digital Engineer (DCol)
Digital Technician (Dtech)
Digital 1st AC (D1st AC)
Digital 2nd AC (D2nd AC)
Digital Still Photographer (DSP)
Electronic (Video) Division
Electronic Cameraperson (ECam)
Lighting Director (LD)
Electronic Sound Recordist (Esound)

Publicity Department
Unit Publicist (Pblcst)

Directors Guild of Canada (DGC)

Director Department
Director (DIR)
Second Unit Director (2UD)
Associate Director (ASD)

Assistant Director Department
First Assistant Director (1AD)
Second Assistant Director (2AD)
Third Assistant Director (3AD)
Trainee Assistant Director (TAD)
Technical Coordinator (TC)

Production Department
Production Manager (PM)
Assistant Production Manager (APM) / Unit Manager (UM)
Production Coordinator (PC)
Assistant Production Coordinator (APC) / Production Secretary (PS)
Trainee Production Coordinator

Accounting Department
Production Accountant (AUD)
Post Production Accountant (PPA)
First Assistant Accountant (1AA)
Second Assistant Accountant (2AA)
Third Assistant Accountant (3AA) / Accounting Clerk (AC)
Trainee Assistant Accountant (AT)

Locations Department
Location Manager (LM)
Assistant Location Manager (ALM)
Trainee Location Manager (TLM)

Art Department
Production Designer (PD)
Art Director (ART)
First Assistant Art Director (1AR) / Set Designer (SD) / Graphic Designer
Second Assistant Art Director (2AR)
Third Assistant Art Director (3AR)
Art Department Coordinator (ADC)
Art Department Apprentice (ADA)

Editing Department
Supervising Picture Editor (SPE)
Picture Editor (PE)
First Assistant Picture Editor (1PE)
Second Assistant Picture Editor (2PE)
Trainee Assistant Sound Editor (TASE)
Supervising Sound Editor (SSE)
Sound Editor (SE)
First Assistant Sound Editor (1SE)
Second Assistant Sound Editor (2SE)
Trainee Assistant Editor (TAE)
Dialogue Editor
Post-Sync Dialogue Editor
Effects Editor
Foley Editor
Music Editor (ME)
Documentary Editor (DE)
Documentary Assistant Editor (DAE)
Commercial Editor (CE)
Post Production Supervisor (PPS)
Post Production Coordinator (PPC)

Production Assistant (PA) – All Departments

SMPIA / SASKFILM POSITION TERMINOLOGY

DEPARTMENT	SMPIA	SASKFILM
ABOVE THE LINE		
Acting		Principal Actor Actor Observer Actor Trainee Actor Other
Director	Director	Director Director Observer Director Other
Producer	Executive Producer Producer Co-Producer Line Producer Associate Producer Assistant to the Producer Producer Intern	Executive Producer Producer Co-Producer Associate Producer Line Producer Producer Trainee Producer Other
Story Department	Screenwriter Executive Story Editor Story Editor Researcher Writer Story Department Coordinator	Writer Story Editor Writer Trainee Story Editor Trainee Story Dept Other
BELOW THE LINE		
Accounting	Production Accountant Assistant Production Accountant Production Bookkeeper Accounting File Clerk	Accountant Assistant Accountant Bookkeeper Clerk Accounting Dept Trainee Accounting Dept Other
Acting		Principal Actor Actor Observer Actor Trainee Actor Other

DEPARTMENT	SMPIA	SASKFILM
Art Department	Production Designer Art Director Assistant Art Director Graphic Designer Draftsperson Art Department Coordinator Story Board Artist	1st Assistant Art Director 2nd Assistant Art Director Art Dept Coordinator Art Director Assistant Set Decorator Draftsman Graphic Designer Production Designer On-Set Dresser Art Dept Trainee Art Dept Other
Set Decorator	Lead Set Decorator Set Decorator Set Dresser On Set Dresser Lead Buyer Buyer Greensperson	Lead Dresser Set Buyer Set Decorator Set Dresser Greensperson
Assistant Director	1st Assistant Director 2nd Assistant Director 3rd Assistant Director Training Assistant Director (TAD) Floor Director	1st AD 2nd AD 3rd AD Assistant Director TAD Assistant Director Other
Camera	Director of Photography/Cinematographer Camera Operator Focus Puller 1st Camera Assist 2nd Camera Assist 3rd Camera Assist Clapper/Loader Camera Trainee Steadicam Operator Videographer	1st Assistant Camera 2nd Assistant Camera 3rd Assistant Camera 2nd Unit DOP Camera Assistant Camera Operator DOP Playback Operator Projectionist Sync Operator Steady Cam Camera Dept Trainee Camera Dept Other
Casting	Casting Director Assistant Casting Director Casting Assistant	Casting Director Extras Casting Casting Dept Trainee Casting Other

DEPARTMENT	SMPIA	SASKFILM
Construction	Construction Coordinator Assistant Construction Coordinator Head Carpenter Assistant Head Carpenter Carpenter Finishing Woodworker Scenic Painter Lead Painter Sign Painter Painter	Carpenter Assistant Carpenter Labourer Construction Buyer Construction Coordinator Construction Foreman Head Carpenter Head Painter Key Carpenter Key Scenic Artist Painter Scenic Artist Painter Trainee Construction Dept Trainee Construction Dept Other
Continuity/Script Supervisor --- **Continuity**	Script Supervisor (Continuity) Assistant Script Supervisor	Continuity Script Supervisor Continuity Dept Trainee Continuity Other
Craft Services	Key Craft/First Aid Assistant Craft Services Craft Buyer Catering (typically contracted out)	Chef Caterer Craft Services Craft Services Dept Trainee Craft Services Other
Electrics **Grip** --- **Grip/Electronics**	Gaffer Best Boy Electric Electrician Rigging Gaffer Generator Operator Dolly Grip Key Grip Best Boy Grip Grip Rigging Grip Swing (between Grip & Electric Departments)	Best Boy Best Boy Electric Dolly Grip Gaffer Genny Op Grip Key Grip Lamp Operator Grip / Electronics Trainee Grip / Electronics Other

DEPARTMENT	SMPIA	SASKFILM
Hair **Makeup** --- **Hair / Makeup**	Key Hairdresser Assistant Hairdresser Colorist Key Make Up Assistant Make Up Special Effects Make up	Key Hair Key Makeup Hair Stylist Makeup Artist Hair Trainee Makeup Trainee Hair / Makeup Other
Locations	Location Manager Assistant Location Manager Location Scout Location Security Location Lock Off Location Production Assistant	Assistant Locations Manager Key Locations PA Locations Manager Locations PA Security Locations Dept Trainee Locations Other
Post Production	Editor Assistant Editor Music/Sound Editor Special Effects Editor Animation Artist Post Production Coordinator Post Production Sound Coordinator	Composer Editor Assistant Editor Editor Trainee Post Production Supervisor Visual Effects Supervisor Post Production Dept Trainee Post Production Dept Other
Production Office	Production Manager Assistant Production Manager Unit Manager Production Coordinator Assistant Production Coordinator Office Production Assistant Set Runner	Production Manager Production Secretary Production Coordinator Production Office Assistant Production Office Department Trainee Production Office Other
Props Department	Props Master Assistant Props Master On Set Props Dresser Props Buyer	Property Master Assistant Property Master Props Dept Trainee Props Dept Other

DEPARTMENT	SMPIA	SASKFILM
Publicity		Unit Publicist Unit Photographer Publicity Dept Trainee Publicity Dept Other
Sound	Sound Mixer/Engineer Boom Operator Sound Recordist Voice Over Recordist Foley Artist Cable Puller	Production Sound Coordinator Sound / Mixer Recordist Boom Operator Cable Puller Sound Dept Trainee Sound Dept Other
Special Effects	Special Effects Coordinator Pyrotechnic Specialist	SPFX Coordinator SPFX Assistant SPFX Dept Trainee SPFX Other
Stunt Department	Stunt Coordinator Stunt Double	Stunt Coordinator Stunt Performer Stunt Dept Trainee / Other Stunt Dept Other
Transport	Transportation Coordinator Transportation Captain Cast Driver Driver Honeywagon Driver	Transport Capitan Transport Coordinator Picture Vehicle Maintenance Driver Honey Wagon Driver Hair / Makeup Driver Transportation Dept Other
Wardrobe	Costume Designer Costume Supervisor Truck Supervisor Set Supervisor On Set Wardrobe Dresser Pattern Drafter Cutter Wardrobe Buyer Seamstress Costumer Breakdown Artist	Costume Designer Extras Wardrobe Wardrobe Coordinator Head Dresser Dresser Seamstress Set Supervisor Truck Costumer Wardrobe Assistant Wardrobe Daily Wardrobe Dept Trainee Wardrobe Dept Other

DEPARTMENT	SMPIA	SASKFILM
Wrangling	Animal Wrangler	Wrangler Head Wrangler Wrangling Dept Trainee Wrangling Dept Other
Tutoring	Children's Tutor Child Wrangler	

ANIMATION POSITIONS

Digital Background Painter
Flash Animatic Assembler
Flash Assembler
Flash Production Artist
In-Between Animator
Inker
Key Animator
Layout Artist
Scanner
Storyboard Artist

APPENDIX B - DOCUMENTS REVIEWED

The Development of Independent Film and Video Production in Saskatchewan: Industry Profile and Policy Review – Paul Audley & Associates Ltd Research and Consulting Services – October, 1991

Film and Video Industry in Saskatchewan – A Five Year Plan for Professional Development – Canwest Opinion Research, University of Regina Sample Survey and Data Bank, Lynn Kirk, Jean Freeman, Gerald Lenton Young – September 1992

Quiet on the set...Roll sound...Camera Action! A Script for the Strategic Growth of the Saskatchewan Film & Video Industry – SMPIA in partnership with Saskatchewan Economic Development, Saskatchewan Municipal Government, Saskatchewan Communications Network and SaskFILM – October 1993

Saskatchewan's Film and Video Industry – An Independent Consultant's Study – Northwest Research and Consulting Inc. – August 1994

Film and Video Industry in Saskatchewan – A Five Year Plan for Professional Development – Second Report – Implementation Phase – David Balcon (Northwest Research), Joanne Schrenk (Paper Cuts), Lynn Kirk, Darryl Kesslar (Saskatchewan Filmpool Cooperative), Maureen MacDonald & Peter Byrant (Eighty Seven Bear Images) – 1994/95

The Evolution of the Film and Video Production Industry in Manitoba: Implications for Public Policy – Communications Management Inc. – January 1996

A Needs Assessment for training and professional development requirements in the Saskatchewan film and video industry – Derek Murray Consulting Associates Inc. – August 1996

Evaluation of the Canada-Saskatchewan Partnership Agreement on Culture Final Report – Derek Murray, CMC and Oswald Henry – December 1996

Motion Picture Industry Profile – SMPIA – June 1997

A Cultural Industries Development Strategy for Saskatchewan – Saskatchewan Municipal Government – June 1997

Report on the Sector Partnership Work Force Development Initiative – SMPIA – March 1999

Provincial Policy Framework for Saskatchewan's Film, Television and New Media Industry – Saskatchewan Film and Video Development Corporation – May 2001

Economic Impact Analysis & Training Needs Assessment of Manitoba's Film Industry – InterGroup Consultants, OARS Training Inc. – 2003

Crew Call Final Report – SMPIA January 2004

Final Report – Economic Impact Statement for the Saskatchewan Film and Video Industry - Derek Murray Consulting – May 2004

Crew Call Careers in Film & Television – Saskatchewan Motion Picture Association – 2005

SaskFILM Year in Review 2004/2005 – SaskFILM - 2005

15 Years in the Making – A Review of the Provincial Government's Role in the Saskatchewan Film and Video Industry 1998-2004 – Cultural Policy Unit, Saskatchewan Culture, Youth and Recreation – January 2005

Annual Global Funding Submission – SMPIA – October 2005

IATSE Local 295, IATSE Local 669, Directors Guild of Canada – Various documents

APPENDIX C – STEERING COMMITTEE MEMBERS

David D. Hayter	SMPIA
Alan Mills	SMPIA
Rob Bryanton	SMPIA
Susanne Bell	SaskFilm
Dawn Martin	Culture, Youth and Recreation
Ernie Lipinksi	Sask Learning / Post Secondary Training
Dwayne Dreher	Directors Guild of Canada Saskatchewan District Council
Felipe Diaz	Saskatchewan Filmpool Cooperative
Gerald Sperling	Saskatchewan Film Producers Association
Greg McKinnon	IATSE Local 300
John Sanderson	SIAST
Kathleen Hewitt	IATSE Local 295
Kevin DeWalt	Saskatchewan Film Producers Association
Rhonda Baker	Saskatchewan Film Producers Association
Sarah Abbott	University of Regina
Shawn Bauche	Saskatchewan Filmpool Cooperative
Tim Tyler	Animation
Wayne Inverarity	SIAST
Colleen Fitzgerald	University of Saskatchewan

APPENDIX D – INTERVIEW / FOCUS GROUP PARTICIPANTS

AREA:	NAME:	ORGANIZATION
UNION:	Dwayne Dreher	Directors Guild of Canada
	Kathleen Hewitt	IATSE 295 (Regina)
	Greg McKinnon	IATSE 300 (Saskatoon)
	Mike Burns	ACTRA
	Deborah Braun	IATSE 669 (Camera Crew)
ORGANIZATIONS:	Alan Mills	Crew Call Director
	David Hayter	SMPIA CEO
	Susanne Bell	SaskFilm CEO
	Deborah Black	Sask. New Media Developers Association
ARTIST RUN CENTRES:	Felipe Diaz	Sask FilmPool Cooperative
	Laura Margita	Paved Arts & New Media
EDUCATION INSTITUTIONS:	Colleen Fitzgerald	U of S – Media & Technology Dept.
	Mark Wihak	U of R – Media Productions & Studies
	John Sanderson	SIAST – Extension Education Consultant
	Wayne Inverarity	SIAST – Program Head/Training Consultant
	Gordon Groat	Red House College of Animation
	Kevin Mahlberg	SIAST Prince Albert
PRODUCERS:	Rhonda Baker	RGB Productions
	Tim Tyler	Cheshire Smile Animation
	Gerry Sperling	4 Square Productions
	Kevin DeWalt	Minds Eye Entertainment
	Doug Cuthand	Blue Hill Productions
	Dennis Jackson	Dark Thunder Productions
	Michael Snook	Westwind Pictures
	Robert de Lint	Vérité Films
	Simon Nakonechny	Arid Sea Films
	Rob Bryanton	Talking Dog Studios

CREW:

Tony Hrynchuk
Nick Lamb
Carolyn Harris
Skye Rolick
Shannon Jardine
Andrew Gordon
A.J. Baker
Mark Reid
Devin Keefe
Gerti Thauberger
Lauren Larsen
Bill Boyle
Lisa Falk
Shelley Bowes
Ty Hyland-Lott

OUT-OF-PROVINCE ORGANIZATIONS:

Manitoba Motion Picture Industry Association
Film Training Manitoba

Alberta Motion Picture Industry Association
IATSE (Calgary Local)
Alberta Scholarships Program

OUT-OF-PROVINCE PRODUCERS: Anonymous

FOCUS GROUP PARTICIPANTS

Regina

Chris Triffo
Dylan Worts
Shayne Putzlocher
Peter Williamson
Holly Baird
Elizabeth Farrer
Ed Seneshen
Gail Tilson

Saskatoon

Wally Start
Bill Stampe
Dave Carr
Pam Wintringham
Shelly Bowes
Chantal de Medeiros
Jeff Martel
Rob Roy
Duncan Mayer
Stephan Fuchs

APPENDIX E – SASKATCHEWAN TRAINING PROGRAMS

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
SIAST New Media Communications Certificate Woodland and Wascana Campuses (Source: www.siast.sk.ca)	In this generalist program, students will use a variety of up-to-date software and state of the art facilities to create a wide selection of projects throughout their studies. Students will be introduced to a wide range of media related topics and will learn design and production skills in: graphic interface design, graphic creation and editing, web page development, digital photography, digital audio, digital video, 2D animation, 3D modeling and animation, writing, concept development, management principles and usability studies.	35 weeks	Tuition: $3,142 Books and Supplies $700	Grade 12 (or equivalent) and basic computer literacy. 10 courses also available for online study.
SIAST Media Arts Production Certificate Woodland Campus (Source: www.siast.sk.ca)	This program introduces students to the multi-faceted world of media production. They will learn how to take creative ideas and transform them into a variety of media formats. They will acquire knowledge and develop skills in operating and maintaining media production equipment, media aesthetics and preparing materials for a variety of communication situations. Students will also learn how to produce full media programs. Studies will focus on: audio recording and production, presentation software and equipment, script writing, design principles, formatting, manipulating and editing graphics, electronic publishing, still imaging, video production and editing, and oral, written and electronic communication skills.	34 weeks	Tuition: $3,280 Books and Supplies $835	Admission Requirements Grade 12 (or equivalent) with English Language Arts A30 and English Language Arts B30; basic computer literacy skills (word processing and spreadsheets). Some courses available on-line.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
SIAST Media Arts Production Diploma Woodland Campus (Source: www.siast.sk.ca)	This program builds on the knowledge and skills gained in the Media Arts Production Certificate Program and offers further development in media production theories and techniques. Students will receive in-depth training in audio and video post-production. They will learn advanced production techniques and develop management skills related to a media production environment. They will also learn the fundamentals of producing, video acquisition, post-production, sound recording and editing. The program blends the practical experiences of working with audio, video and other elements combined with creative design solutions to develop and produce original dramatic, training and marketing, and documentary productions.	34 weeks	Tuition: $3,280 Books and Supplies: $650	Admission Requirements: Media Arts Production Certificate. Some courses available on-line.
SIAST Film, Video and New Media Applied Certificate (Source: www.siast.sk.ca)	Film, Video and New Media is an applied certificate program. It provides entry level training that is recognized by the film, video and new media industries. Students acquire knowledge and develop skills that will help enhance their opportunities in this extremely creative industry. An extensive hands-on approach is used to help develop the skills needed for positions in the field. Students take core courses in set safety, set protocol and business skills and develop practical skills by participating in one of many practicum electives.	30 hours of classroom-based instruction (over 2 weekends); Practicum Elective - 150 hours of on-the-job training.	$150 per workshop plus $440 for on-the-job training unless training takes place under the JobStart/Future Skills program, in which case there is no cost.	Wascana Campus offers the program in a number of locations as a special project through off-campus programming. Admission Requirements: Grade 10.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
SIAST Applied Photography (Source: www.siast.sk.ca)	Applied Photography is a diploma program. It provides knowledge and skill development in the technical and creative aspects of photography. The program uses a hands-on, practical approach to help students become a dynamic, self-motivated and professional photography specialist. Rapid changes in technology have impacted the photography industry in recent years particularly with the introduction of digital tools. The curriculum ensures a balance of developing foundational skills and digital expertise. Graduates have found employment as: studio assistants, digital imaging specialists, corporate communications technicians, cinematographers, photo lab managers, custom printers, quality control technicians, photograph retouchers.	66 weeks	Tuition: $6,890 Books and Supplies: (approximate) $5,165 Students are required to purchase a digital camera in the second year of their studies.	Admission Requirements Grade 12. Basic computer literacy is strongly recommended. Applicants will be requested to complete a portfolio and essay, and attend an orientation. Some courses are also offered online.
SIAST Extension Division Film & Video Workshops (Source: www.siast.sk.ca)	Various workshops are held throughout the year in partnership with Crew Call. Workshops include: **Set Protocol/Set Safety:** Participants receive an overview of the film and video set which includes the role of each worker and department, hierarchies, union regulations, and set dos and don'ts. They learn about the occupational health and safety concerns that production sets present. **Freelance Business Skills:** Learn the basic skills from a film & video perspective including: freelance business management (taxes, union regulations, bookkeeping); marketing (resumes, networking and advertising); and developing a personal career path. Learn coping strategies – physical, mental and social – for stress and conflict during hectic production schedules.	15 hours over one weekend	$150 per workshop	N/A

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
UNIVERSITY OF SASKATCHEWAN B.F.A. Acting or Design Major (Source: www.arts.usask.ca/drama)	The B.F.A. programs are intended for students who wish to acquire a thorough knowledge of one of the performance-oriented areas of theatre. Area 1: Acting - concerned with the practice of acting in various media. Area 2: Design - concerned with the practice of scenic, lighting, and costume design for the stage.	4 years	Tuition: $4,380 - $4,941 Fees: $423 Books & Supplies: $500 to $1000	Completion of Grade 12 with minimum 70% Average.
UNIVERSITY OF SASKATCHEWAN Summer Drama Camp (Source: www.arts.usask.ca/drama)	Youth Summer Camp offering instruction in improvisation, characterization and voice and movement.	5 days/7 hours per day	$275	For ages 10 – 18.
UNIVERSITY OF SASKATCHEWAN B.A. Studio Art Major (Source: www. usask.ca)	Studio Art develops the student's creative potential in a wide range of visual media from printmaking to photography to digital imaging.	3 or 4 year B.A.	Tuition: $4,380 - $4941 Fees: $423 Books & Supplies: $500 to $1,000	Completion of Grade 12 with minimum 70% Average.
UNIVERSITY OF REGINA B.F.A. in Media Production and Studies - Film & Video Production (Source: www.uregina.ca)	The program begins with an examination of the history, theory and analysis of motion pictures. Students are then introduced to the basics of film, video and new media production, including scriptwriting, directing, recording, editing, digital imaging and sound. Technical production courses are complemented by courses in media history and aesthetics. Areas such as Canadian, European, Third World and Hollywood cinema are discussed in the context of contemporary media culture. Graduates are prepared for careers as independent film, video and new media artists or as writers, directors, producers and industry workers. An internship program is in development to offer students apprenticeships at local media production companies.	4 years	$4,075 plus approx. $2,000 fees/books/supplies	The minimum required high school average for most faculties is 65%. A portfolio and interview are required in addition to General University admission qualifications.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
UNIVERSITY OF REGINA B.A. or B.A. Honours - Film Studies Major (Source: www.uregina.ca)	Students focus on media studies while developing basic skills of critical thinking, analysis, problem-solving, decision-making and communication. With these skills, transdisciplinary knowledge and a strong cultural awareness, graduates pursue careers in areas such as media consulting, journalism, teaching, arts administration, museum studies, advertising and creative writing.	4 years	$4,075 plus approx. $2,000 fees/books/supplies	The minimum required high school average for most faculties is 65%.
UNIVERSITY OF REGINA B.F.A. – Studio Art Major (Source: www.uregina.ca)	The studio art program allows individual development by focusing on intensive studio practice in ceramics, drawing, intermedia, painting, printmaking, or sculpture. Art history courses, which place the studio practice in a historical and critical context, are combined with fine arts and liberal arts requirements, providing the necessary skills for graduates to pursue careers as artists, craftspeople, art dealers, gallery manager, museum/gallery educators, registrars or technicians.	4 years	$4,075 plus approx. $2,000 fees/books/supplies	The minimum required high school average for most faculties is 65%. A portfolio and interview are required in addition to General University admission qualifications.
UNIVERSITY OF REGINA B.F.A. – Acting Major (Source: www.uregina.ca)	This four-year degree begins the training of the professional actor. Students master the specialized and creative skills of text interpretation and performance. Class sizes are limited to guarantee close supervision and coaching. Progressive courses in acting, voice and movement are integrated as students perform in Department productions. Plays are carefully selected to provide appropriate roles for developing performers.	4 years	$4,075 plus approx. $2,000 fees/books/supplies	The minimum required high school average for most faculties is 65%. A portfolio and interview are required in addition to General University admission qualifications.
UNIVERSITY OF REGINA B.F.A. – Design Major (Source: www.uregina.ca)	Design students learn the aesthetics and practical principles of theatre design as they prepare for graduate studies in an MFA program or professional school. The program requires a minimum of ten classes in set and costume design and a graduating design practicum for a fully mounted production in the Department's season.	4 years	$4,075 plus approx. $2,000 fees/books/supplies	The minimum required high school average for most faculties is 65%. A portfolio and interview are required in addition to General University admission qualifications.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
UNIVERSITY OF REGINA B.F.A. Stage Management/ Technical Theatre Major (Source: www.uregina.ca)	This four-year degree trains students in the complex and comprehensive skills of preparing, mounting and running a production. Students secure a solid grounding on which to build a professional career by applying their course studies and gaining practical experience in a minimum of twelve productions.	4 years	$4,075 plus approx. $2,000 fees/books/supplies	The minimum required high school average for most faculties is 65%. A portfolio and interview are required in addition to General University admission qualifications.
REDHOUSE COLLEGE OF ANIMATION Classical Animation (Source: www.redhousecollege.com)	The Classical Animation program is a comprehensive three year program, with students completing an animated film in their third year of study. The goal of the animation program is to teach students traditional animation skills, by introducing them to the principles of animated motion, visual design, film language and story structure. Upon successful completion of the program, students will have the ability to create and communicate original stories.	3 years	$10,000 per year Books/Supplies: 1st year $744.02 2nd year $391.28 3rd year $561.71 *costs do not include shipping or taxes.	Application form and portfolio to be submitted. Applicants are interviewed prior to acceptance into the program. High school transcripts are considered but are not a requirement.
REDHOUSE COLLEGE OF ANIMATION Computer Animation (Source: www.redhousecollege.com)	The Computer Animation Program has been developed to meet industry demands. It goes beyond teaching proficiency in software and teaches the critical thinking skills valued in creative industries. The curricula fulfill a dual agenda by integrating content and process. Within this agenda, students develop habits of mind with respect to learning that serve them well both in school and in the real world.	3 years	$10,000 per year Books/Supplies: 1st year $744.02 2nd year $391.28 3rd year $561.71 *costs do not include shipping or taxes.	Application form and portfolio to be submitted. Applicants are interviewed prior to acceptance into the program. High school transcripts are considered but are not a requirement.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
NEW MEDIA CAMPUS 3D Animation and Game Design Studies (Source: www.newmediacampus.com)	The 3D Animation & Game Design Studies Program is specifically designed to teach students character animation and to give students a solid understanding of the compositing, modeling, animation, texturing, lighting and rendering capabilities of Alias Wavefront's Maya. The course allows students the freedom of creativity to produce their own demo reel, a 2-3 minute short animation film. Students will also learn traditional animation skills in the areas of storyboarding, character design, animation theory and camera layout.	10 months	Tuition: $12,000 for 3D Animation & Game Design Studies, no GST or PST on tuition; plus books and supplies.	Grade 12 diploma or equivalent. Acceptance procedures include portfolio review, interview and portfolio assessment.
NEW MEDIA CAMPUS Multimedia Professional Studies (Source: www.newmediacampus.com)	This course is designed to introduce students to graphics, sound, and digital movies using Director, the de facto standard for multimedia authoring on both Macintosh and Windows platforms. Students will also be introduced to graphic and sound editing software tools and are shown how to create dynamic interfaces and animations. The student will import and export digital media in and out of Director, including graphics, sound and digital movies. Upon completion of this course students will produce a hybrid CD Rom and a high speed Internet version of their assigned projects by utilizing Shockwave technology.	9 months	Tuition: $12,000 for In-Class Multimedia Professional Studies, no GST or PST on tuition; plus books and supplies.	Grade 12 diploma or equivalent. Application, portfolio and interview required. This course is also provided on-line.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
SASKATCHEWAN MOTION PICTURE ASSOCIATION (SMPIA) Crew Call (Source: www.crewcall.net)	Crew Call is a program of the Saskatchewan Motion Picture Association (SMPIA) and was created to support the growth of Saskatchewan's film and television industry. Through recruitment, mentoring programs and training, Crew Call seeks to fulfill the projected increase in industry positions. Crew Call offers various workshops throughout the year in various locations. Some workshops are in partnership with SIAST or the Unions. Workshops include: Film Set Protocol and Set Safety, Freelance Business Skills, Dolly Grip, Introduction to Lighting/Electrics, and Script Supervisor/Continuity.	2 days	Tuition ranges from $100 to $150 (plus GST)	Some previous experience required for the more advanced workshops.
JOBSTART/FUTURE SKILLS PROGRAM On-the-Job Training (Source: www.crewcall.net)	The JobStart/Future Skills (JS/FS) Program offered in partnership with Saskatchewan businesses, industry associations and public training institutions, links training to employment. The Program provides training and employment opportunities for Saskatchewan people and skilled workers for employers who need to fill new positions. The JS/FS Workbased Training Option of the program provides financial assistance to employers to assist them with their training requirements. Various levels of assistance are available depending on the type of training and the size of the business.	Varies	N/A	Entry-level trainees must: - be an unemployed, Saskatchewan resident; - be at least 18 years of age, or Grade 12 graduate, or out of school for one year; - have taken the Set Protocol/Set Safety courses; or - have the equivalent film production experience/training as determined by the relevant union/guild. NOTE: The JS/FS program provides a training subsidy - not a wage subsidy.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
FLICKS – Saskatchewan's International Film Festival for Young People Workshops (Source: www.flicksfilmfest.org)	FLICKS mission is to expose, educate and celebrate the genre of children's cinema in the community through an annual film festival. Workshops offered during the festival have included: Talk Show (basic television production); Special Effects Make-Up; Stunt Combat For Film; On-Camera Acting; Audition Techniques.	Length ranges from 1 to 3 hours, with the exception of the On-Camera workshop (5 days)	Fees range from $2 to $20 per student, or $90 per classroom	Students aged 10 to 18; some workshops open to general public.
SASKATCHEWAN WRITERS GUILD Professional Development (Source: www.skwriter.com)	The Guild's mission is to improve the status of the writer in Saskatchewan. At the heart of SWG's mandate is the commitment to help writers at all stages of development to become better writers. This is done by providing: Saskatchewan Writers/Artists Colonies & Retreats, Writing conferences, Grants to Local Writing Groups, a Mentorship Program, Manuscript Evaluation Service, Awards and Scholarships.	N/A	N/A	N/A
PAVED ART AND NEW MEDIA Workshops (Source: www.pavedarts.ca)	Paved Art's workshops offer training in all aspects of media production including camera operation, lighting, sound recording, non-linear video editing, multi-media software, photographic imaging and experimental electronics. Qualified, professional instructors and staff provide theoretical, technical and hands-on learning, emphasizing both practical and creative aspects. Members are also eligible to apply for the Production Support Programs to receive subsidized training, free equipment access and artist fees for specific projects.	Varies An average of 30 workshops are offered per year.	A Producing Membership is $50 per year ($25 Student/ Underemployed) An Associate Membership is available for $25	N/A
SASKATCHEWAN FILMPOOL COOPERATIVE Workshops (Source: www.filmpool.ca)	The Filmpool regularly offers workshops for beginning and advanced filmmakers. Workshops include: Production Budgeting, Concept Development, Camera Theory, Intro to Film Cameras, Lighting, Hand-Processing and Lab Procedures, Introduction to Final Cut Pro and Flatbed Editing.	Workshops range from one evening to weekends.	Fees range from Free to $28 for Members and $38 for Non-Members Full membership is $65/year	Workshops are open to members and the general public. Some workshops require previous experience.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
SASKATCHEWAN FILMPOOL COOPERATIVE Courses (Source: www.filmpool.ca)	The Filmpool offers courses in addition to its workshops. These courses are designed to integrate new practitioners into the art of filmmaking. Courses are multi-week in length and are designed to take individuals through the entire process step by step. Courses are taught by industry professionals and are often accompanied with a mentorship program.	Multi-week	$250 to $450	Basic Course: No eligibility requirement; Intermediate Course: Must have taken the Basic Course. Geared at creative and technical Above and Below-the-Line positions.
SASKATCHEWAN FILMPOOL COOPERATIVE Mentorship Program (Source: www.filmpool.ca)	The Filmpool will select a mentor to aid members in any particular aspect of filmmaking. They enable members to get to know people with experience in directing, producing, filmmaking, editing, and sound design.	N/A	N/A	N/A
SASKATCHEWAN FILMPOOL COOPERATIVE Private Instruction (Source: www.filmpool.ca)	The Filmpool can arrange one-on-one consultation for almost any facility or piece of equipment.	Minimum of 2 hours	$25 per hour	N/A
SASKATCHEWAN FILMPOOL COOPERATIVE Summer Film Camp (Source: www.filmpool.ca)	An intense week of filmmaking. A group of students will create an idea, develop a story and learn to shoot and edit digital video.	One week	N/A	No experience necessary.
IATSE LOCAL 295 Workshops (Source: Business Agent)	IATSE Regina will partner with Crew Call or SIAST for various workshops.	N/A	N/A	N/A
DIRECTORS GUILD OF CANADA - Saskatchewan District Council Individual Assistance for Professional Development (Source: www.dgcsask.com)	Financial Assistance for Professional Development DGC-SDC provides financial assistance to members who wish to attend Professional Development Workshops and Training Courses which will enable them to upgrade their current skill base. The skills learned must be relevant to the particular Guild job classification he/she is currently working in, and also enhance his/her opportunity for future career advancement.	N/A	80% of the total costs to a max of $500 (eligible costs: tuition and training materials, as well as travel, meals and accommodation, if applicable)	The proposed course must provide a significant professional development opportunity to further applicants on their career path. The applicant must be a SK resident; a resume, along with a letter of acceptance in the class, must accompany the application form.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
DIRECTORS GUILD OF CANADA - Saskatchewan District Council Workshops (Source: Business Agent)	The Directors Guild offers various workshops for its membership.	N/A	N/A	DGC Members and Apprentices.
SASKFILM Writer in Residence Program (Source: www.saskfilm.com)	SaskFilm will support Saskatchewan screenwriters through a writer in residence program aimed at developing their craft and increasing industry accessibility for Saskatchewan screenplays.	N/A	N/A	Application, resume and support documents required.
SASKFILM Deeming Provision (Source: www.saskfilm.com)	Saskatchewan's new tax credit will rebate 45% of the total wages of all eligible above-the-line and below-the-line Saskatchewan and deemed labour. Deemed labour includes non-Saskatchewan labour that provide training to a Saskatchewan resident. A 5% rural bonus and a 5% key position bonus is also available.	N/A	Funding available: 25% of a production's total labour costs can be eligible for deeming.	Eligible salaries will be limited to no more than 50 % of a production's total eligible budget, less ineligible financing.
SASKFILM Filmmakers Program (Source: www.saskfilm.com)	This initiative provides financial assistance to filmmakers for the production of films or videos in any genre including experimental, art films, documentary or drama.	N/A	N/A	Projects are assessed on the cultural and artistic merit, professional development and employment provided to creators, and the impact on the filmmaker's career.
SASKFILM Producers Workshops (Source: www.saskfilm.com)	SaskFilm offers workshops for Producers from time to time that are designed specially for Saskatchewan's film, television and interactive community.	N/A	N/A	N/A
YORKTON SHORT FILM & VIDEO FESTIVAL Workshops (Source: www.yorktonshortfilm.org)	The Yorkton Short Film & Video Festival is the longest running festival of its kind in Canada. Over the years, the festival has garnered an esteemed reputation as one of the country's top film and video festivals. The Festival is held every spring and offers workshops as part of its program.	N/A	N/A	N/A

NOTE: Some programs accept prior learning in lieu of academic requirements.

APPENDIX F – ALBERTA, MANITOBA and NATIONAL TRAINING PROGRAMS OVERVIEW

ALBERTA TRAINING OVERVIEW

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
ALBERTA COLLEGE OF ART & DESIGN Media Arts & Digital Technology (Source: www.acad.ab.ca)	Media Arts & Digital Technologies (MADT) offers a BFA degree in a user-centered, open learning environment. It offers students the opportunity to explore the creative use of emerging electronic, digital, interactive, immersive, and motion media. While students can acquire a wide range of advanced technical skills, MADT is not a technical training program.	4 years	First Year Studies students: $4,489 per year Upper Level students: $4,464 plus Books & equipment: range $5,000 to $3,500	After completing the required minimum of 60 credits and are in clear academic standing, students may declare MADT as their major.
NAIT Radio and Television Program (Source: www.nait.ca)	The Radio and Television program takes a hands-on approach to training students in all operational aspects of the electronic media. Instructors provide students with optimum learning experiences through the provision of training that takes a nontraditional approach to teaching.	2 years (4 semesters, 16 weeks each)	$1,655 per semester; last semester: $552 plus Fees/Books/ Supplies: $500 to $750	Alberta High School Diploma or equivalent with 60% or better in Grade 12 English and Math 20 (Pure or Applied), Grade 11 Science and Social Studies.
SAIT Broadcast Technology (Source: www.sait.ab.ca)	This unique national program focuses on technical areas of TV and radio broadcasting such as installation, system operation and maintenance. The program prepares students for employment in such areas as television broadcasting systems, radio broadcast systems, post-production facilities, audiovisual systems, video conferencing systems and equipment manufacturer's technical field support. Graduates find work as chief and assistant engineers, installation and service technicians, technical assistants and sales representatives.	2 Year Diploma	$4,707 per academic year Books and supplies: $983 for the first year and $750 for the second year	Alberta High School Diploma or equivalent with at least 50% in each of the following courses or their equivalents: Pure Math 30 and English Language Arts 30-1 or English Language Arts 30-2 and a minimum 20 level science (excluding Science 24 and 26).

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
SAIT Cinema, Television, Stage and Radio Majors in: Broadcast News, Television, Film/Video and Radio (Source: www.sait.ab.ca)	Broadcast News students receive extensive hands-on training and gain experience both behind and in front of the camera or microphone. Film/Video students acquire the fundamentals of scriptwriting, directing, cinematography, sound recording and editing. They work with 16-mm motion picture cameras, broadcast-quality video cameras and computer-based editing systems. Television students learn the fundamentals of writing, production and technical operations by participating in newscasts, sports coverage, variety shows, commercials and public service announcements. All students work with professional-quality audio, video and film equipment.	2 Year Diploma (Each academic year is divided into two 16-week semesters, with a three or four-week practicum in the fourth semester)	Tuition and other general fees are $3,977 to $4,901 for the first year and $3,737 to $4,726 for the second year, depending on the option selected Books and supplies: $720 for the first year and $500 for the second year depending on the option taken	Alberta High School Diploma or equivalent with at least 60% in English Language Arts 30-1 or English Language Arts 30-2 or equivalents. Applicants must also submit a resume, a research paper and be interviewed. They will be given aptitude and general knowledge tests at that time.
SAIT Film & Video Production - Radio, Television & Broadcast News Certificate (Source: www.sait.ab.ca)	This one year certificate is an alternative learning avenue to SAIT's highly successful Cinema, Television, Stage and Radio full-time diploma. These certificate courses allow the students to complete most of the first semester of the diploma. The certificate offers courses that are common across all the options of the fulltime Film & Video Production – Radio, Television & Broadcast News Diploma Program.	1 Year	N/A	N/A

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
SAIT New Media Production and Design (Source: www.sait.ab.ca)	The New Media Production and Design program provides an immersive hands-on learning experience in the creation of multimedia. Skills include multi-track digital audio production, digital video production, graphic design and layout, 2D and 3D animation, web design, publishing and software design. Using state-of-the-art equipment, students work individually and in teams to produce projects such as sound and music productions, websites, kiosks, educational or promotional presentations, simulations and video games. Students take a four-week industry practicum in their fourth semester.	2 Year Diploma (two16-week semesters)	Tuition and other general fees are $4,099 per academic year Books and supplies: $500 per year.	An Alberta Grade 12 diploma or equivalent with English 30 or 33 at 60%. Students are selected for the interview stage based on the rank composite scores of their resume, letter of intent and three letters of reference. One or more courses in the program are offered fully or partially online.
RED DEER COLLEGE Bachelor of Applied Motion Picture Arts (Source: www.rdc.ab.ca)	Students in the MPA program take core film production and acting courses including: hands-on training in traditional film and leading-edge digital production techniques, cinematography, sound, editing and post-production, writing, directing, producing, on-camera acting, scene study, and character development; and audition, portfolio, and career preparation. Several of these courses are offered to both acting and production students. This collaboration culminates in practica served on a variety of group film projects. The emphasis is on actual production and professional standards, in consultation with the unions and guilds which govern the industry. The program has two streams: the Production Stream and the Acting Stream.	4 Year Degree	Production Stream: 3rd Year: $4,544 Acting Stream: 3rd Year: $4,464 4th Year: $3,025 All fees include Tuition, Fees, Books and Materials	Two years of eligible theatre diploma studies or equivalent experience. All applicants are subject to auditions, interviews and/or a submission of a portfolio.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
RED DEER COLLEGE Theatre Studies in Acting, Technical Theatre, Costume Cutting and Construction (Source: www.rdc.ab.ca)	This Program offers three streams or majors: Acting, Technical Theatre and Costume Cutting and Construction. Each has differing admission requirements and career goals. All streams have components of class theory, studio training and practical work (practicums). Practicums are assigned to students so that, as members of the resident theatre company, students can integrate their acting, technical or costuming skills in the production of a season of live theatre. There are many career opportunities in theatre, expanding careers in film and television and the cultural industry generally for which study in theatre forms a strong working traditional base.	N/A	N/A	N/A
RED DEER COLLEGE Acting (Source: www.rdc.ab.ca)	Acting Graduates pursue opportunities in the industry as performers, directors, educators and administrators in theatre, film and television.	2 Year Diploma	1st Year: $4,314 2nd Year: $3,048 Special Expenses: Résumé photo: $40 Make-up kits: $70	High School Diploma with a minimum mark of 50% in Eng 30 or ELA 30-1 or Eng 33 or ELA 30-2. Applicants also need to have a successful audition.
RED DEER COLLEGE Technical Theatre (Source: www.rdc.ab.ca)	Technical Production Graduates are prepared to enter the workforce at junior levels in stage and production management, in theatre light and sound or stagecraft. Students may also choose to transfer credits and resume experience to B.F.A. or specialty study elsewhere in design or technology, or choose to continue their training at Red Deer College as part of the Applied Degree in Motion Picture Arts.	2 Year Diploma	1st Year: $5,269 2nd Year: $4,119 Special Expenses: Drafting tools & Art supplies: $130 Scenography: $30 Safety shoes: $60	High School Diploma with a minimum mark of 50% in English 30 or ELA 30-1 or English 33 or ELA 30-2. Applicants also must have a successful interview.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
RED DEER COLLEGE Costume Cutting and Construction (Source: www.rdc.ab.ca)	Costume Cutting and Construction Majors can graduate after year one with a Certificate in Costume Construction or, after year two of study, with a Costume Cutting and Construction Diploma. Both the Certificate and Diploma are designed to qualify students for employment at entry levels in the Cultural Industry (theatre, dance, opera, film, television, theme parks, etc.) or in their own small business or entrepreneurial projects.	1 Year Certificate in Costume Construction 2 Year Diploma in Costume Cutting and Construction	1st Year: $4,454 2nd Year: $4,338 Special Expenses: Supplies: $200 Toolbox: $150 Books: $400 Recommended Study Tours: $2,000	High School Diploma and a successful interview to assess communication and sewing skills.
GRANT MACEWAN Diploma in Visual Communication Design (Source: www.macewan.ca)	The Design Studies Program is for students willing to be challenged and pushed into new territory regularly. Courses in Design Studies expose students to the theory and practice of drawing, typography, 2D and 3D design fundamentals in addition to course offerings in the student's major.	3 years (10 month certificate in Design Foundations & a 2 year diploma)	Approximate Cost per year: $6,061 Includes Tuition, Fees, Books and Supplies	High school diploma (or equivalent), a Design Foundation Certificate (or equivalent) and ENGL 111 (or equivalent). Applicants are also required to submit a resume and a portfolio.
GRANT MACEWAN Design and Motion Image Major (Source: www.macewan.ca)	This major explores the versatility and power of communicating with moving images. With video as their primary medium, students address the conceptual, creative, and technical challenges of acquiring and editing motion images to convey a message. Students work through concept development, composition, stylization, acquisition, editing, and delivery of both audio and video.	3 years (10 month certificate in Design Foundations & a 2 year diploma)	Approximate Cost per year: $6,061 Includes Tuition, Fees, Books and Supplies	High school diploma (or equivalent), a Design Foundation Certificate (or equivalent) and ENGL 111 (or equivalent). Applicants are also required to submit a resume and a portfolio.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
GRANT MACEWAN Design and Digital Media Major (Source: www.macewan.ca)	In Design and Digital Media, the challenges of communication problem solving and creative process are explored through the use of the computer as a design tool. Students develop a professional approach to drawing, composition, page assembly, and communication design principles. These skills are then applied to a wide range of digital applications and techniques including interface design, digital modeling and illustration, animation, and compositing. Graduate portfolios will reflect this wide range of experiences, an attention to craft, and a thorough understanding of digital technology in communication design.	3 years (10 month certificate in Design Foundations & a 2 year diploma)	Approximate Cost per Year: $6,250 to $6,335 Includes Tuition, Fees, Books and Supplies	High school diploma (or equivalent), a Design Foundation Certificate (or equivalent) and ENGL 111 (or equivalent). Applicants are also required to submit a resume and a portfolio.
LETHBRIDGE COMMUNITY COLLEGE Multimedia Production (Source: www.lethbridgecollege.ab.ca)	This fast-track program allows students to compress a two-year diploma into 60 consecutive weeks of practical, hands-on experience. Working in small teams in classes that are just the right size, students will blend audio, video, animation, graphics and text in a digital environment to create multimedia content. Students will learn how to place their multimedia work into interactive applications like CD-ROMs and DVD-ROMs or deploy their applications via web installations. The Multimedia Production Diploma will prepare students for entry-level positions in a wide range of fields, including: Multimedia Art, New Media Animation, Video Production, Graphic Design, Web Design and Entrepreneurship.	16 months	Fees are $625 per term. Fees include hardware, software, network access, carrying case, user guide and training	Applicants are required to have English Language Arts (ELA) 30-1 or 30-2 or equivalent and Social Studies 30 or 33 or equivalent. Applicants must also submit a 500-word essay which will reflect the applicant's knowledge of the multimedia industry as well as his or her personal motivation for wanting to pursue this career path.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
MOUNT ROYAL COLLEGE Extension Division Workshops (Source: www.mtroyal.ab.ca)	Workshops offered through the Extension Division include: **Film and Television:** Set Etiquette & Protocol; Film Production Assistant; and Intro to Video Production. **Creative Writing:** Creative Writing Level 1; Fundamentals of Scriptwriting. **Drama:** Acting and the Stage for Beginners; Characterization Level 1; and Improvisation.	Film & TV: 5 to 27 hours Creative Writing: 20 hours Drama: 10 to 14 hours	Film & Television: $85 to $285 Creative Writing: $210 Drama: $110 to $250	Some workshops require previous experience.
MOUNT ROYAL COLLEGE Theatre Arts – Performance (Source: www.mtroyal.ab.ca)	This program provides students with the opportunity to participate in at least three mainstage public performances. The curriculum focuses on unique courses in performance and production. Master classes, residencies and workshops provide opportunities for students to work with outstanding professionals in all areas and specializations. Students will be required to be involved with rehearsals and performances of department productions. The extent of involvement increases as the program progresses and the number of hours varies by production. Students should be prepared to devote many additional hours beyond their class time.	2 Year Diploma	1st Year: $4,116 plus books/ supplies: $1,200	High School and Post-secondary Standing: 50% in English Language Arts 30-1 or English Language Arts 30-2. Mature Standing: 60% in English Language Arts 30-1 or English Language Arts 30-2. Additional Criteria: An interview, a resume indicating all theatre experience and training as well as related or unrelated work experience, and a performance audition.
MOUNT ROYAL COLLEGE Theatre Arts – Technical (Source: www.mtroyal.ab.ca)	This program will prepare students to work behind the scenes as an intern or apprentice with a theatre company. This stream has been developed in association with leading theatre technicians from Calgary's major professional theatre companies and from the Calgary Centre for Performing Arts. Students are required to be involved with rehearsals and performances of department productions. The extent of involvement increases as the program progresses and the number of hours varies by production.	2 Year Diploma	1st Year: $3,698 plus books/ supplies: $1,200	High School and Post-secondary Standing: 50% in English Language Arts 30-1 or English Language Arts 30-2. Mature Standing: 60% in English Language Arts 30-1 or English Language Arts 30-2. Applicants will also be interviewed and must submit a resume, 2 letters of reference, and a portfolio.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
UNIVERSITY OF CALGARY Faculty of Communications &Culture: Film Studies (Source: www.comcul.ucalgary.ca)	Film Studies is a collaborative program offered by the Faculties of Communication & Culture, Fine Arts, and Humanities. Film Studies (FILM) has the status of a Minor Field of study for students registered in a degree program (either a major or an honours program) in a faculty.	4 years	Fees: 5 courses: $2,430 4 courses: $1,944 3 courses: $1,458 2 courses: $972 1 course: $486	N/A
UNIVERSITY OF CALGARY BFA Drama (Source: www.comcul.ucalgary.ca)	The BFA (Drama) program is a four-year degree program which includes both academic and practical training. Course selection can provide emphasis in academic studies, theatre administration, theatre for young audiences and developmental drama, acting and directing, technical production and design, and film. Qualified fourth year students may be placed in an internship course with local professional theatre organizations.	4 Years	Fees: 5 courses: $2,430 4 courses: $1,944 3 courses: $1,458 2 courses: $972 1 course: $486	N/A
UNIVERSITY OF ALBERTA Film and Media Studies (Source: www. humanities.ualberta.ca)	Film and Media Studies curriculum consists entirely of textual and contextual study of film and media, concentrating in the areas of film and media history, theory and aesthetics, study of genres and national cinemas, and cultural and critical contexts of film and media. There is no film making component in the program. The Department English currently offers a B.A. with concentration (Major) in Film Studies or a B.A. with Film and Media Studies as a second subject (Minor).	4 Years B.A. Major: minimum 30 credits B.A. Minor: Minimum 18 credits	Per Full Course: $907 Per Half Course: $454	There are no Film and Media Studies courses at the 100-level. Students normally enter the Film and Media Studies Program during the second year, after obtaining the prerequisites necessary to register in the 200-level courses.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
MEDICINE HAT COLLEGE Bachelor of Applied Arts – Visual Communications (Source: www.mhc.ab.ca)	The Visual Communications programs strive to integrate and interrelate the fine arts and design and integrate the most recent advances in technology, especially computer technology. This combination of fine art, design and technology will help prepare students for the contemporary design workplace. Today's visual communications professionals are often required to be involved in the entire creative and technical process, from concept through production, in media and forms that are no longer just two-dimensional, static, and print-based, but now include virtual space, digital media, and interactivity.	3 or 4 Year Degree or 2 Year Diploma Practicum: The program requires the completion of two 3 to 4 month Work Terms	Fees (Tuition plus Books/Supplies) Year 1: $7,972 Year 2: $6,778 Year 3: $8,391 Year 4: N/A	Alberta High School Diploma or equivalent with a minimum of 50% in ELA 30-1 or ELA 30-2. Acceptance into the program is based upon academic standing.
MEDICINE HAT COLLEGE Visual Communications (Source: www.mhc.ab.ca)	These programs are designed to meet students' needs if they have already completed either a degree or a two-year diploma in fine arts, design, or related fields. The specific program of study will be developed in consultation and will be adjusted to match students' needs and goals.	Post Diploma Certificate and Post Degree Certificate	N/A	Acceptance into the program is based on transcripts only (although students may submit a portfolio).
ALBERTA MOTION PICTURE INDUSTRIES ASSOCIATION (AMPIA) Information Sessions and Workshops (Source: www.ampia.org)	AMPIA plays a very important role in the film and television production industry in Alberta. The Association's primary focus is representing its members throughout the province, disseminating information, lobbying and marketing on their behalf and advocating for increased funding for the development and production of film and television projects in the province. AMPIA offers periodic information sessions and workshops to assist in the professional development of their members, as well as non-members, to further enhance the skills of the talented individuals involved in Alberta's growing film and television industry.	N/A	N/A	N/A

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
ALBERTA MOTION PICTURE INDUSTRIES ASSOCIATION (AMPIA) Mentorship Program (Source: www.ampia.org)	AMPIA provides a special annual Mentorship Program, whereby emerging producers are able to obtain "hands on" training experience working with professional, experienced Producers in their chosen area of film and television production. This program is designed specifically for new training opportunities for a designated production position and a designated trainee and is not intended to augment production budgets.	N/A	Funding Available: 15 grants of up to $4,000 per individual trainee Producer members must contribute a minimum of 50 % of the trainee's total salary	A detailed report outlining the benefits to both the production company and the trainee is required. Both the mentor and the trainee must present 1 to 2 page reports on the results prior to receipt of final payment This benefit is only available to AMPIA's producer members.
MEDIA MAGAZINE Workshops (Source: www.mediamag.ca)	Offers workshops at the University of Alberta in Edmonton for writers, publishers, filmmakers, and communication professionals.	N/A	N/A	N/A
ALBERTA LEARNING INFORMATION SERVICE Alberta Motion Picture Industry Training Program Short Course (Source: www.alis.gov.ab.ca)	The purpose of this program is to assist Albertans with a proven record in the film/television industry further their training.	N/A	Funding available: Value varies	Applicants must be residents of Alberta and have been actively involved in Alberta's independent motion picture industry for a minimum of three years. Applicants are only entitled to receive one award per year. Applicants are evaluated on the basis of the number of times the individual has received assistance, the type of training, the applicability of the training to Alberta's motion picture industry, the individual's work record, the company's record, the resumes of the trainer and the trainee and general impressions from the application form.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
ALBERTA LEARNING INFORMATION SERVICE Alberta Motion Picture Industry Training Program On-the-job Training (Source: www.alis.gov.ab.ca)	Purpose: To assist Alberta's film and television industry train individuals. Companies apply for these awards to hire trainees. Funding for individuals taking short courses or seminars is available through Alberta Motion Picture Industry Training Program - Short Course or Seminar Grants.	N/A	Funding Available: $200 per week for a period not to exceed six months	Must be an Alberta resident with some experience in the industry. Trainees must be trained by a qualified craftsperson in that position. Applicants are only entitled to one award per year. Applications will not be considered where trainees are replacing positions which could be held by qualified Alberta craftspeople.
ALBERTA FILM Skills Development (Source: www.albertafilm.ca)	Alberta Film works to increase opportunities available to Alberta's film community by encouraging the Alberta production industry. In addition to providing consultative services to individuals, organizations and companies, the Film Development Office of Alberta Film works with the industry and other partners to create infrastructure and skills development activities.	N/A	N/A	N/A
ALBERTA MEDIA ARTS ALLIANCE SOCIETY (AMAAS) Conferences and Workshops (Source: www.amaas.ca)	The Alberta Media Arts Alliance Society (AMAAS) is a not-for-profit society dedicated to fostering the common objectives of Alberta's diverse media arts organizations and artists in the areas of promotion and education. AMAAS works as an advocate, representing Alberta's media arts centres to the various levels of government as well as to the greater artistic community. Paramount to this objective is ensuring a positive and creative environment for the collective vision of the society's membership. This is achieved through programs such as their annual conference, participation in regional and provincial forums, as well as on-going member communications.	Occasional conferences/ workshops	N/A	N/A

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
BANFF NEW MEDIA INSTITUTE Workshops (Source: www.banffcentre.ca)	The Institute runs, partners, and collaborates on a series of professional development and training workshops and seminars over the course of the year. BNMI workshops are dedicated to all aspects of new media creation – art, research, technology, financing, publishing, and distribution. The workshops combine theoretical presentations with practical work, and are designed as learning laboratories where participants, under the guidance of new media experts, engage in cross-disciplinary dialogue and project creation.	N/A	N/A	N/A
BANFF NEW MEDIA INSTITUTE Summits (Source: www.banffcentre.ca)	The Banff New Media Institute brings together interdisciplinary and cross-cultural groups for intensive summits to consider critical questions in the field of new media. Summits are the primary vehicle for creating deep, solid relationships with research universities, independent creators, and companies from Canada and abroad. Applying the Banff Method, they create a high-energy context for participants to develop knowledge, prototype projects, and expand networks. They favour experiential learning, including peer-to-peer exchange, game play, and encounters with nature. With the help of renowned facilitators, participants look at questions of great social, cultural, or scientific urgency or focus on precise areas of new media research or strategy. The Institute believes that artists and scientists share a common spirit of creativity, innovation, and curiosity, and want BNMI to be a place to experience the creative dialogue of art, research, and industry.	N/A	N/A	N/A

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
BANFF NEW MEDIA INSTITUTE Co-productions (Source: www.banffcentre.ca)	BNMI's Co-production Program seeks applications for projects that use new and emerging media to engage interactive expression, mobile media, visual and media arts, architecture, the performing arts, music, and emerging technologies. They directly assist professional development through the creation of new works, knowledge, and technology. Their commitment to rigorous and high-risk creative development provides opportunities not found elsewhere. They work with individual producers, media, and technology companies.	N/A	N/A	N/A
BANFF NEW MEDIA INSTITUTE Women in the Director's Chair Workshop (WIDC) (Source: www.banffcentre.ca)	The Women in the Director's Chair Workshop takes a dynamic approach to traditional fictional storytelling for film and television by combining classroom theory with opportunities for practical hands-on experiences. Working in a collegial environment with senior mentors, peers, and professional (ACTRA) actors and crews (DGC and IATSE) the director participant (must be mid-career) can develop her personal style of storytelling for screen along with important leadership skills and techniques. She can take creative risks in safety with the freedom to make mistakes. While supporting the directors' learning process, actors and crewmembers have the opportunity to stretch their own creative muscles in a supportive educational environment. Taking fictional stories through a process from script to screen, WIDC leads participants on an intensive, transformative creative expedition towards excellence; not for the faint of heart.	N/A	Total: $4,300	This is a juried program.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
BANFF NEW MEDIA INSTITUTE Work Study Opportunities (Source: www.banffcentre.ca)	New media work study placements at the BNMI are designed to expand and upgrade creative and producing skills and to increase employability and creativity. Placements are available for local and international participants in line producing, associate producing, writing, new media production, and interactive media research. Arts administration work study placements include Banff New Media Institute administrative support, outreach, and marketing. Work studies collaborate on production teams and are supervised and evaluated by experienced mentors. Learning includes attendance at BNMI events, along with networking with participants and staff.	N/A	NA/	N/A
CALGARY SOCIETY OF INDEPENDENT FILMMAKERS Workshops and Seminars (Source: www.csif.org)	The Mission of CSIF is to encourage, support and endorse the production and exhibition of film in an artistic, social and cultural context. The CSIF is structured in such a way as to enable filmmakers to learn, develop and practice film making in an environment free from box office pressure, securing an integrity of product and allowing for the development of an indigenous film language. CSIF offers a wide array of workshops including: Lights! Camera! Action!; Super 8 Transfer with an introduction to DVD; Studio Pro, Final Cut Pro Digital Video and Film Editing; Cinematography; Documentary Filmmaking; Introduction to Screenwriting; Directing Actors; Casting for Your Film; Marketing; Visual Strategies: Maximizing Art Department; Location Choices to Get the Most Out of Your Film; and Introduction to After Effects.	Range from 3 hours to 2 days	Range from $30 to $140 for members / $65 to $175 for non-members Membership ranges from $15 to $60	Open to members and non-members. Enrollment is limited.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
ENMEDIA GALLERY AND PRODUCTION SOCIETY Workshops (Source: www.enmedia.ca)	ENMEDIA is an artist-run media arts resource, production and programming centre. Its mandate is to promote and advance the media arts and to encourage and support independent video, audio and digital media production within the artistic, social and cultural community. ENMEDIA provides the community with access to broadcast quality video and audio production and post-production facilities, and an active programming schedule throughout the year, as well as both theoretical and technical workshop and scholarship programs to encourage production and discussion of electronic media.	N/A	N/A	NA/
FILM AND VIDEO ARTS SOCIETY OF ALBERTA (FAVA) Workshops (Source: www.fava.ca)	The Film and Video Arts Society of Alberta (FAVA) is a non-profit artist-run film and video arts society. Their mandate is to facilitate and encourage the production and exhibition of independent film and video works. With more than 300 members worldwide, FAVA serves artists with a wide range of backgrounds and levels of experience ranging from veteran artists to those with an emerging passion for video and film. FAVA offers a variety of workshops, including: Video Kitchen (Hands-on Video Marking), The Philosophy and Technical Make-up of Film, and The Basics of 16mm Filmmaking.	N/A	Ranges from $75 to 4650 for members / $90 to $735 for non-members Membership ranges from $20 to $85	Open to members and non-members.
ACTORS ACADEMY INTERNATIONAL Workshops (Source: www.greatacting.com)	The Academy offers a variety of workshops such as: On Camera Audition and Scene Work (Beginner to Intermediate); Acting for Kids and Teens; Be the Best You Can Be; On Set Etiquette; Advanced Scene Study; Corporate Consultations as well as Private Coaching and Fighting for Film (Stunt Workshop).	4 days to 12 weeks (3 hours per week)	Range from $175 to $450	Some workshops require previous experience. Some workshops for specific age groups.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
ACTORS ACADEMY INTERNATIONAL Dramatic Arts Diploma (Source: www.greatacting.com)	This program was developed to advance the actors' skills in film, television and theatre. The Academy has structured a trimester program where the student will explore the basic foundations of acting and will advance to a performance level upon graduation. The program covers the foundations of acting; speech, breathing & posture; an overview of methods, styles and techniques; and auditioning for film, television and theatre. It also includes scene study, character development and monologues, the business of acting and professional development.	6 months	$5,500	N/A
THE NEW UNIVERSITY TELEVISION SOCIETY (NUTV) Workshops (Source: www.nutv.ca)	NUTV is a registered non-profit society whose primary purpose is to provide University of Calgary students and other members of the community the opportunity to participate in television production. NUTV offers an invaluable opportunity for members to explore the medium of television. NUTV offers various workshops throughout the year.	N/A	N/A	N/A
QUICKDRAW ANIMATION SOCIETY Workshops (Source: www.qas.awn.com)	Through the QAS educational program over 800 hours of animation classes are given each year to adults and youth. Workshops include: Armature Invasion; Experimental Animation; Tour De Film (the making a short black and white animated film; 40-Day Animation (entire animation process); Sound Design; Animation workshops for kids (8 to 14) and homeschooled students; Introduction to 2D; Drawing for Animation; Flash; 3D Extravaganza. They also offer weekly Life Drawing workshops and a Quick Kids Animation Summer Camp.	Range from 1 weekend to 10 weeks (one evening per week)	Fees range from $75 to $320 for members / $100 to $380 for non-members Membership ranges from $15- $30 per year.	Open to members and non-members; some workshops may require previous experience. Some workshops for specific age groups.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
QUICKDRAW ANIMATION SOCIETY Scholarship (Source: www.qas.awn.com)	Each year QAS offers 2 scholarships to first time animators to assist them over the initial hurdles toward making an independent animated film.	N/A	N/A	Open to members and non-members.
IATSE 212 (CALGARY) Workshops (Source: www.iatse212.com)	IATSE offers introductory and advanced workshops as indicated by Industry and their membership. Workshops include: Basic Sewing Test; LX1 Lamp Operator; Photoshop Level I; Standard First Aid and Set Etiquette & Protocol. IATSE also informs its membership of workshops of interest offered by other educational services.	N/A	$15 to $360	Must have a Union Membership.
IATSE 212 (CALGARY) On-The-Job Training (Source: www.iatse212.com)	The Education Committee is responsible for below-the-line on-the-job training. They identify the trainee and the mentor and facilitate and monitor the training process. Trainees must move through a series of entry level workshops prior to the on-the-job training. Training is also available for members who wish to upgrade.	Frequency based on demand	Funding Available: Trainee is usually paid lower than scale	N/A
ACTRA EDMONTON Workshops (Source: www.actraedmonton.com)	Offers a variety of workshops, such as: HD Production Seminar; Acting: From Audition to Final Performance; and Set Protocol Sessions.	N/A	N/A	N/A
ACTRA CALGARY Professional Development and Workshops (Source: www.actracalgary.com)	ACTRA Calgary provides Professional Development and Workshops such as: Winter Weekend Acting Workshop; and Scene Analysis and Application. They also offer the "New Member Training Program" which is mandatory for all current and future Apprentice Members to complete before their application for Full Membership will be accepted. This new training program is to ensure that all members are able to live up to the professional standards expected in auditions and on-set.	Ranges from 5 hours to weekend courses	$150 to $300	Must be Apprentice-Members or Full Member.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
COMPANY OF ROGUES ACTORS' STUDIO (CALGARY) Workshops (Source: www.corogues.com)	Company of Rogues offers a wide range of theatre, film and television classes and workshops for beginner, intermediate and advanced actors of all ages. Workshops include: Audition for Film & Television; Advanced Film & Television; Introduction to Scene Study; Open Scene Study; Advanced Scene Study; Introduction to Meisner Technique; Advanced Method; Inside Rogues Studio: Professional Development; Body & Sound (Movement & Voice); Performance Intensive and Film Intensive. Other Workshops and intensives are offered along with a Young Adults Program and Private Coaching.	Various times throughout the year	Range from: $400 - $550 + GST	N/A
CANADIAN CASTING CENTRES INTERNATIONAL (CALGARY) Workshops (Source: www.canacast.com)	Workshops offered in: Intro to Auditioning: Scene Study for Film/TV; Acting for Kids; Dialect and Accent Training; Scene Study – Delving Into the Character: Level I & II; Intense Scene Study for the Advanced Actor; Introduction to Auditioning for Film/TV; Intermediate to Auditioning; Scene Study for Teens; "Shakespeare in Love"; Advanced Actor's Lab: Level I; Shakespeare, Star Wars & Beyond; Introduction to Screenwriting; Yoga & Creative Movement for Actors; Teen Auditioning for Film/TV; Acting Programs for Kids 8-12 years. Private Coaching Sessions are also offered along with specialty workshops, such as Casting Workshops and Building A Character.	N/A	N/A	N/A

NOTE: Some programs accept prior learning in lieu of academic requirements.

MANITOBA TRAINING OVERVIEW

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
FILM TRAINING MANITOBA (Source: www.filmtraining.mb.ca)	Film Training Manitoba trains Manitobans to work in film and television. They are dedicated to providing high-quality training and professional development programs to ensure that there are enough capable and trained Manitobans to sustain the growing industry. Information sessions are held throughout the year on the training that is available to Manitobans.	Information sessions are 1 hour	Information sessions are free	N/A
FILM TRAINING MANITOBA ENTRY LEVEL TRAINING Actor Training (Source: www.filmtraining.mb.ca)	The Actor Training Program offers professional development opportunities for Manitoba-based ACTRA apprentice-members. Film Training Manitoba works closely with ACTRA Manitoba to identify the priorities for each programming year. Courses include the ACTRA Apprentice Course and the ACTRA Intro to Film Acting Course (in development). The ACTRA Apprentice Course is for people seeking full membership in ACTRA. This course is required for participation in all other acting workshops delivered by FTM and is offered three times per year.	N/A	N/A	ACTRA Apprentice-Member.
FILM TRAINING MANITOBA ENTRY LEVEL TRAINING Above The Line (Source: www.filmtraining.mb.ca)	The Above-The-Line Program offers limited professional development opportunities to Manitoba-based producers, writers and directors who are early in their film careers. It provides hands-on workshops such as Screenwriting Fundamentals, Screen Story Basics and Producing 101 as well as internships for producers and writers with production companies and director-observations on films being shot in Manitoba.	N/A	N/A	Producers, Writers and Directors.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
FILM TRAINING MANITOBA ENTRY LEVEL TRAINING Crew Training Program (Source: www.filmtraining.mb.ca)	Film Training Manitoba works closely with the film industry labour organizations to identify the departments and positions that need new members or where existing crew need further training. Specific workshops are required for membership with the labour organizations representing film workers in Manitoba. FTM offers the required IATSE workshops (Set Etiquette and WHMIS workshops) at least 4 times per year. FTM offers the five DGC Manitoba required courses (Set Etiquette, Introduction to the Paperwork, Propane Safety, Safety Awareness and Locations/Flags Training) at least twice per year.	Workshops range from 2 to 10 hours	Workshops range from $10 to $250	N/A
FILM TRAINING MANITOBA ENTRY LEVEL TRAINING Work Experience Program (Source: www.filmtraining.mb.ca)	Film Training Manitoba offers a Work Experience Program (WEP) to technicians and production staff. Among the goals of the program is providing training to new technicians and expanding the crew base of the film industry in Manitoba. The Work Experience Program provides on-the-job training (i.e. on a working film set) to eligible candidates. In addition to coordinating the selection and placement of trainees, the WEP Coordinator is also responsible for monitoring and evaluating the training experience.	N/A	N/A	All training must be approved by the production company, the department, and the appropriate labour organization.
FILM TRAINING MANITOBA ENTRY LEVEL TRAINING Crew Internship Program (Source: www.filmtraining.mb.ca)	The Crew Internship Program provides trainees with four to six months of continuous, concentrated work experience with production companies and/or film-related businesses such as equipment houses or production facilities. In addition, FTM provides the interns with any applicable courses. The program is designed to expose new crewmembers to the local industry and to enable them to experience a variety of jobs.	N/A	Funding Available: FTM pays the intern at the rate of $7.25 per hour, up to 8 hours per day, to a maximum of 40 hours per week (some overtime permitted)	Interns must be between the ages of 19 and 30. Interns are hired in addition to the regular crew and do not take official crew positions. Individual Placements may exceed 300 hrs in length.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
FILM TRAINING MANITOBA ENTRY LEVEL TRAINING Entry-Level Training (Source: www.filmtraining.mb.ca)	FTM offers a limited number of entry-level placements for new entrants to the film industry who are not part of the Crew Internship Program.	N/A	Funding Available: FTM pays the trainee $7.25 per hour, to a maximum of 300 hours (some overtime permitted)	Some film experience or applicable skills required; also must show potential and initiative in chosen field. Entry-level Trainees are hired in addition to the regular crew and do not take official crew positions.
FILM TRAINING MANITOBA INTERMEDIATE/ ADVANCED TRAINING Actor Training (Source: www.filmtraining.mb.ca)	The Actor Training Program offers professional development opportunities for Manitoba-based ACTRA members in intermediate and advanced courses. Film Training Manitoba works closely with ACTRA Manitoba to identify the priorities for each programming year. Courses include: Acting for the Camera, Audition Workout, Standard American English Speech, Acting Techniques for Auditions, and Scene Study.	Length ranges from 7 hours to 3 days	Costs range from $50 to $175	Must be an ACTRA member or apprentice. Resume may be required.
FILM TRAINING MANITOBA INTERMEDIATE/ ADVANCED TRAINING Crew Training Program (Source: www.filmtraining.mb.ca)	**Intermediate training** consists of department-specific introductory workshops taught by leading industry professionals. These workshops give participants the opportunity to learn advanced theory while at the same time getting hands-on experience with the departmental equipment in their chosen craft area. Workshops are only offered in departments the labour organizations consider a priority. Workshops include: Intro to Grips and Electrics; Intro to Assistant Director. **Advanced Training**: Departments within the labour organizations most often drive the demand for advanced training. Advanced training is required for most senior or key positions in a department. Advanced training provides experienced crewmembers opportunities to learn the most current technologies, techniques and industry requirements.	N/A	$75 to $250	Demonstrated experience in your chosen craft area may be a prerequisite for these courses.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
FILM TRAINING MANITOBA INTERMEDIATE/ ADVANCED TRAINING Work Experience Program: Upgrade Training (Source: www.filmtraining.mb.ca)	There are two upgrading options to help facilitate the upgrading of established crewmembers. Which option is more appropriate depends on the individual as well as the needs of the production. **Upgrade 1** An Upgrade Placement occurs when an established crewmember is nearly ready to move into a more senior position within their department but could benefit from the opportunity to train with a crewmember in the position. The Upgrade Trainee, like the Entry-level Trainee, works with a designated Crew Trainer. **Upgrade 2** An Upgrade Placement occurs when an established crewmember is ready to move into a more senior position within their department. In this situation, the crewmember works in the new category with a supervisor within the department.	N/A	**Upgrade 1** Funding Available: Film Training Manitoba pays the Upgrade Trainee $10-13.50 per hour, to a maximum of 200 hours **Upgrade 2** Funding Available: FTM contributes $5.00 per hour towards the Trainee's union/scale wage to a maximum of 200 hours	**Upgrade 1:** The Upgrade Trainee is a full card union or guild member; he or she is hired in addition to the regular crew and does not take an official crew position. Accordingly, days on set do not count towards membership in the new category in the film union or guild. **Upgrade 2:** The Upgrade Trainee is a full card union or guild member and is part of the official crew. Every day that the crewmember works counts towards the days needed for membership in the new category.
FILM TRAINING MANITOBA INTERMEDIATE/ ADVANCED TRAINING Work Experience Program: Mentorships (Source: www.filmtraining.mb.ca)	Mentorships are usually offered to senior crewmembers when they are first offered the department head position. In this situation, the Mentee is hired in the new category, and FTM contracts an experienced industry professional to act as a Mentor. Once the Mentor and Mentee have been identified, the WEP Coordinator will create a training plan for use during the placement with the Mentor and monitors the placement.	N/A	The production pays the Mentee's wage; FTM pays the Mentor $25 per hour, to a maximum of 100 hours	The Mentee is a full card union or guild member and is part of the official crew. Every day that the Mentee works counts towards the days needed for membership in the new category. The Mentor is not part of the crew and does not perform any aspect of the job.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
FILM TRAINING MANITOBA INTERMEDIATE/ ADVANCED TRAINING Work Experience Program: Crew Observations (Source: www.filmtraining.mb.ca)	Observations usually occur when traditional placements are not possible. Observations are usually short-term and often involve a specific piece of equipment or a unique situation. Observers work with a designated crewmember.	There is no minimum or maximum term for the observation, but they are usually quite short.	Funding available: Observers are not paid	Observers are full card union or guild members or individuals with equivalent experience. Days spent observing do not count towards the days needed for membership in new categories. These opportunities are reserved for senior crewmembers.
FILM TRAINING MANITOBA INTERMEDIATE/ ADVANCED TRAINING Above-The-Line: Workshops/Courses (Source: www.filmtraining.mb.ca)	ATL's intermediate and advanced courses are designed with specific goals in mind. Intermediate and advanced training includes: **For producers:** Producing: From Idea to Exhibition; Funding and Financing for TV; Marketing for Film and Television. **For directors:** Blocking Fundamentals: The Director's Toolbox; The Director's Vision; Digital Filmmaking; Directing Series Television; Script Analysis and Rehearsal Techniques; and The Director's Studio. **For screenwriters:** Writing for Series Television; Series Television: From Bible to Pitch; Real World of Screenwriting: Lecture and Intensive; Improv and Sketch Comedy Writing; Writing Good Dialogue; Rewriting the Screenplay. **Combined courses:** The Essential Questions of Script Development; Pitcher Perfect; Music in Film and Television; Acting for Writers, Directors and Producers; Writing and Directing for Documentary; and Working with Agents.	2 to 4 days	N/A	Participants may be required to submit samples of their work to be considered by the instructors of these courses.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
FILM TRAINING MANITOBA INTERMEDIATE/ ADVANCED TRAINING Crew Course and Travel Fund (Source: www.filmtraining.mb.ca)	The Crew Course and Travel Fund supports the professional development of Manitoba crewmembers by providing funding for workshops and mentorship opportunities not available through FTM. The Crew Course and Travel Fund is designed to support the professional development of Manitoba crewmembers.	N/A	Funding available: Maximum of $750	To be eligible, crewmembers must be members in good standing of either IATSE Local 856 and the DGC Manitoba. They must also view film as a vocation and be recognized as professionals in their department by their peers.
FILM TRAINING MANITOBA INTERMEDIATE/ ADVANCED TRAINING Above-The-Line: Internships and Placements (Source: www.filmtraining.mb.ca)	**The Producer and Writer Internship Program** provides opportunities for on-the-job training for qualified emerging producers and screenwriters, exposing them to professional television or film production techniques and practices. Interns work with a mentor for a maximum of 10 weeks. The internship follows a training plan developed by the intern, the mentor, and FTM. Interns must complete an evaluation at the end of the placement. **The Director Observer Program** offers opportunities for Manitoba directors to observe other directors at work. Through this program directors may gain practical insights into how experienced directors work with the crew and actors on larger films, or in different genres than the observer has worked on. Placements are entirely dependent on local production.	Internship: 10 weeks max Observer: 1 day – 2 weeks	N/A	This program is designed for people already working in the film and television industry who are seeking a focused professional development opportunity through mentorship of experienced film professionals. Applications are juried.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
UNIVERSITY OF MANITOBA Dept. of English B.A. Film Studies Major or Minor (Source: www.umanitoba.ca)	The Film Studies Program is one of the most comprehensive in Canada. Students wishing to study film have one 6-credit hour course & twenty 3-credit hour courses from which to choose. These courses are offered on a rotating basis: not every course is available every academic year. Courses include basic filmmaking, video production, screenwriting, and acting for the camera. Some basic 16mm and video equipment is available and there is also a state-of-the-art video editing suite and a limited number of excellent Sony video cameras. Whenever possible students are placed in national and local film apprenticeship programs. Students are also encouraged to obtain further training in workshops offered by the Winnipeg Film Group, Video Pool and FTM.	4 Years	Tuition: $3,019 plus fees, books and supplies: $1,300	Standing in 28 credits which satisfy Manitoba Education and Training's description of the high school program, including compulsory subjects.
UNIVERSITY OF MANITOBA Dept. of English Creative Writing (Source: www.umanitoba.ca)	The U of M, Dept of English offers various creative writing courses Beginner to Advance courses cover poetry, fiction, & drama.	1/2 credits to full credit courses	Tuition: $3,019 plus fees, books and supplies:. $1,300	Standing in 28 credits which satisfy Manitoba Education and Training's description of the high school program, including compulsory subjects.
UNIVERSITY OF WINNIPEG Dept. of Theatre & Drama B.A. or B.A. Honours (Source: www.uwinnipeg.ca)	The Department of Theatre and Drama at the University of Winnipeg offers a full program of undergraduate and pre-professional training for theatre and film artists and practitioners. The program includes the opportunity to obtain a B.A. (General) or a B.A. (Honours) in one or more of six different areas of study: acting and directing; design; drama in education; filmmaking; playwriting; and stage management and production. Coursework encompasses a full range of practical and theoretical study in all areas.	3 or 4 Years	Tuition Fees: $557 per 6 credit hours / $279 per 3 credit hours	Candidates must be high school graduates with standing in at least 28 credits which satisfy the Manitoba Education and Training Senior (1-4) high school program, including compulsory subjects, and must present a minimum average of at least 60% on the best three courses in different subject areas from the Approved Course table.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
UNIVERSITY OF WINNIPEG Joint Communications (Source: www.uwinnipeg.ca)	This program prepares students for careers in journalism, advertising, public relations, and broadcast production. The Joint Degree/Diploma program in Communications combines the two-year Creative Communications Diploma from Red River College with credits from The University of Winnipeg for a Bachelor of Arts in Communications. Its strength is that it takes advantage of the expertise of both institutions, providing a blend of both academic and practical experience. In addition to developing the writing skills that are critical for careers in journalism, public relations, and advertising, students will also learn the theory and technique of radio and television production. These skills will be sharpened with hands-on experience in work placements during the Creative Communications portion of the program.	4 years	Tuition Fees: $557 per 6 credit hours / $279 per 3 credit hours	Students must apply both to The University of Winnipeg and to Red River College. Students must meet Winnipeg's general admission requirements. No specific High School courses are required. Red River College application procedures include: - tests of reading ability and knowledge of current affairs; - a take-home assignment; - an interview with the Creative Communications selection committee.
UNIVERSITY OF WINNIPEG Division of Continuing Education Introduction to Film Production (Source: www.uwinnipeg.ca)	This course is intended for those who are interested in understanding the business of Canadian film and television from the perspective of the producer. It will take students through several stages of an independent film production including concept development, financing, production, post-production and distribution. Specific attention will be paid to building the creative team, script development, research and marketing, finance and funding, legal and insurance issues, as well as business affairs and etiquette.	36 hours Core Course: Arts and Cultural Management Certificate	$375 plus textbook	N/A

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
RED RIVER COLLEGE Digital Multimedia (Source: www.rrc.mb.ca)	A new two-year program designed to train individuals in multimedia products and applications. Students will develop skills and knowledge required to plan, develop, design, and implement multimedia models, products, and applications. Students will develop skills in graphic design, animation, photography, video and audio production, interactivity, programming, database design, and operating systems.	2 year diploma	Tuition: $1,413 (based on 8 and 9 month programs)	Manitoba Senior 4 high school graduation with standing in at least 28 credits which satisfy the Manitoba Education, Training and Youth high school program, including compulsory subjects.
RED RIVER COLLEGE Creative Communications: Broadcast Production Major (Source: www.rrc.mb.ca)	This course is designed to provide students with the technical skills and practical experience necessary for working in both radio and television broadcast communications. Students will learn audio recording techniques, television field acquisition techniques, studio program production, student equipment operation, multi-tract audio recording and editing, and program compilation.	2 year diploma	Tuition: $1,413 (based on 8 and 9 month programs)	Manitoba Senior 4 high school graduation with standing in at least 28 credits which satisfy the Manitoba Education, Training and Youth high school program, including compulsory subjects.
WINNIPEG FILM GROUP Workshops/Courses (Source: www.winnipegfilmgroup.com)	The Winnipeg Film Group offers a number of courses as well as several in depth technical tutorials. Courses include: Basic Workshop; Basic Film Making for Teens; Advanced Creative Workshop and Advance Technical Workshop.	Courses range from 33 hours to 100 hours over a period from 2 to 10 weeks	Fees range from $300 to $395	Eligibility ranges from no pre-requisite to Basic Workshop or equivalent. Teen workshop is for 14 to 17 year-olds.
WINNIPEG FILM GROUP Artist in Residence (Source: www.winnipegfilmgroup.com)	This program assists intermediate/experienced filmmakers in the development of their artistic careers, by providing assistance in the form of cash and services awards to be applied towards the production of an independently made project, while acting as a resource for WFG members. The objectives of the program are to connect intermediate/established filmmakers to beginning filmmakers, and to provide an intermediate/ established filmmaker further support in their artistic development.	3 months	Artist in Residence program is an award of $7,500 of cash and services	Applicants must be a resident of Manitoba, a member of the Winnipeg Film Group, the Director / Creator of the project, and must have a strong body of work with a minimum of three short films.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
WINNIPEG FILM GROUP Winnipeg Aboriginal Filmmaker's Training Program (Source: www.winnipegfilmgroup.com)	This course provides an introduction into the aspects of independent filmmaking, covering the basics of cameras, lighting and exposure for film and video, recording location sound, and picture editing on a digital format. During the course participants will be exposed to the process of shooting and editing a short film and short video and will do so as a group. The purpose of the course is to give participants a feeling for the various departments involved in a shoot, and to expose them to the basic components of film and video production.	100 hours over 3 months (wknds and evenings)	Free	Application must outline the reasons, commitment and expectations of the program, previous work experience and a letter of reference.
VIDEO POOL Workshops (Source: www.videopool.org)	Manitoba Video Pool is a nonprofit Artist-Run Centre dedicated to independent video, audio and computer integrated multimedia production. .A variety of workshops are offered, such as: Shadow Control: Basic Lighting; Introduction to the Winnipeg Arts Council; Podcasting; On Shoulders of Giants: The Creative Process; Introduction to Final Cut Pro; Artistic Survival; Noise Reduction: Field Audio Recording Techniques.	Range from 1 hour to 10 hours	Range from free to $250 Membership ranges from $20 to $50	Often no pre-requisites. Must be a Video Pool Member (membership open to everyone).
MANITOBA WRITERS' GUILD Sessions (Source: www.mbwriter.mb.ca)	The Blue Pencil Sessions allow writers of all levels to bring their finished work or writing in progress to share with other aspiring writers and an experienced facilitator. Writers of all genres are welcome to attend each session. A special Blue Pencil Session is also offered for young writers, age 13-18.	3 hours	Free	Manitoba Writers' Guild Members. Sessions limited to 12 participants on first-come-first-served basis.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
MANITOBA WRITERS' GUILD Emerging Writers' Mentor Program (Source: www.mbwriter.mb.ca)	The Emerging Writers' Mentor Program pairs emerging writers with established, professional writers to work together one-on-one for a five month period. During the program, the emerging writer is encouraged to utilize the expertise of the professional writer in the areas of manuscript evaluation, markets and publishing, grants and employment opportunities.	5 months	N/A	Completed application and writing sample required. Emerging writers are expected to have been writing for some time and have a body of work.
MANITOBA WRITERS' GUILD Workshops/Courses (Source: www.mbwriter.mb.ca)	The primary aim of the Manitoba Writers' Guild is to provide services and support to writers throughout their writing lives. As part of their mandate, the Guild offers a wide assortment of programs and services to members and to the writing community in general. Courses include: Creative Writing for writers of fiction, poetry, screenwriting and children's writing.	Range from 5 days to 12 weeks	N/A	Registrants must have at least one short story they wish to work on over the course of the week.
MANITOBA DIRECTOR'S GUILD Individual Assistance for Professional Development (Source: www.dgcmanitoba.ca)	The guild has limited funds available for anyone wishing to upgrade their skills by attending a workshop or course held by other associations, technical institutes or Film Training Manitoba. To access these funds applicants must be a full member in active good standing.	N/A	Funding Available: Maximum request per project is $500	Application includes: a letter stating why you wish to take the course; description of the course and/or brochure; cost of the course; and date of the course.

NATIONAL TRAINING OVERVIEW

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
CFTPA NATIONAL MENTORSHIP PROGRAM (Source: www.cftpa.ca)	The CFTPA's National Mentorship Program gives young Canadians the inside track to a successful career in the film, television and interactive production industry. Over 150 mentors have participated, and over 350 interns have been placed in jobs across Canada and around the world. Gaining exposure to the ins and outs of writing, editing, project development and production management, over 80% of the interns continue working in the industry after their placements are finished.	N/A	N/A	N/A
CFTPA NATIONAL MENTORSHIP PROGRAM Telefilm Producer Trainee Program (Source: www.cftpa.ca)	This program gives members of visible minority groups and people of aboriginal descent the opportunity to gain production experience. The emphasis of this program is direct involvement in producing, while creating enhanced professional development opportunities for emerging and mid-level professionals that will create employment prospects; give participants production credits; solidify their skills; and allow them to compete for mid-level positions in the sector.	26 weeks	Funding Available: Intern Stipend: $14,000 (minimum); $7,000 from CFTPA and minimum $7,000 from mentor	Must be member of visible minority group or of Aboriginal descent and a Canadian citizen or permanent resident. Must be co-applying with a mentor company.
CFTPA NATIONAL MENTORSHIP PROGRAM CFTPA Aboriginal Program (Source: www.cftpa.ca)	**Technical Internship**: Working with a seasoned veteran in a technical field, interns will learn and be exposed to everything from camera, editing and grip work, to sound, property and unit management. The NMP cannot guarantee the internship will be scheduled in consecutive weeks. **Administrative/Management Internship**: Working with a production management team, the intern's focus will be on production, administration, accounting, communications and/or marketing.	20 - 30 weeks	Funding Available: Intern Wage: $13,260 (minimum); $10,200 from CFTPA and minimum $3,060 from mentor	Canadian Aboriginals, Inuit or Métis. No age restriction. Must be unemployed or under-employed at the time of application. If applicant is applying already matched with a mentor company, applications should be jointly submitted.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
CFTPA NATIONAL MENTORSHIP PROGRAM National Production Program (Source: www.cftpa.ca)	This program provides participants with crucial hands-on-experience in the film and television production industry. **Technical Internship Program:** Working with a department head in a technical field, participants will learn and be exposed to everything from camera, editing and grip work, to sound, property and unit management. **Administrative/Management Internship Program:** Working with production management personnel, the participant's focus will be on production, administration, accounting, communications and/or marketing.	6 months	Funding Available: Intern Wage: $13,100 (minimum); $10,000 from CFTPA and minimum $3,100 from mentor	Must be 15-30 years of age and a Canadian Citizen or Permanent Resident. Must be unemployed or under-employed at the time of application. Must be a post-secondary graduate. Must be out of school. Must not be receiving Employment Insurance benefits. Cannot be an employee, family member, or current CFTPA participant of the mentor company with whom he/she is submitting a joint application.
CFTPA NATIONAL MENTORSHIP PROGRAM CTV Cross Platform Internship (Source: www.cftpa.ca)	The goal of this program is to provide experience in the new media domain. Working directly under the supervision of at least one mentor, the intern's primary focus must be in cross platform, convergence and/or new media projects, and should not include development of the mentor's corporate website.	30 weeks	Funding Available: Intern Stipend: $16,000 (minimum); $12,000 from CFTPA and minimum $4,000 from mentor	No age restriction. Must be a Canadian Citizen or Permanent Resident. Candidates' chances for success are higher if they apply with a CFTPA mentor company.
CFTPA NATIONAL MENTORSHIP PROGRAM Corus Entertainment Young Filmmakers Initiative (Source: www.cftpa.ca)	This program gives six Canadian interns between the ages of 16 and 24 professional guidance and the crucial hands-on experience needed for producing their first short work for television. Successful candidates will work with a mentor production company that will help to make the intern's idea a reality. Completed shorts will be given a national broadcast window on one of Corus Entertainment's specialty or digital channels. Pitches must avoid gender and racial stereotypes, gratuitous violence, and must reflect the Canadian cultural landscape.	Length of project: 2 - 8 minutes	Funding Available: Maximum contribution to project: $25,000	Must be 16-24 years of age and a Canadian Citizen.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
CFTPA NATIONAL MENTORSHIP PROGRAM International Program for Canadian Youth (Source: www.cftpa.ca)	This program is part of Young Professionals International, funded by Foreign Affairs Canada as part of the Government of Canada's Youth Employment Strategy. This initiative gives young Canadians a comprehensive understanding of domestic and international markets through international placements in the film and television industry. The placements focus on production, marketing, international distribution, administration and communication activities. Participants can be placed abroad or domestically with a mentor company involved in a minimum of eight weeks of work outside Canada; the work can involve productions or international markets.	26 weeks (at least 10 weeks must be spent outside Canada)	Funding Available: In Canada - $10,400 (minimum); $8,000 from CFTPA and minimum $2,400 from mentor (mentors also receive up to $3,000 to offset costs of intern travel) For placements that take place entirely outside of Canada contact CFTPA for more details	Must be 18-30 years of age and a Canadian Citizen or Permanent Resident. Must be unemployed or under-employed at the time of application. Post –secondary education and/or relevant experience are required. Must not be enrolled in any full-time academic program. Must not have any immediate plans to return to school. Must have a genuine interest in permanently entering the workforce and launching an international career. Must be first paid career-related international work experience and have never participated in a Career Focus placement of the Youth Employment Strategy. Must not be receiving Employment Insurance benefits. Candidates' chances for success are higher if they apply with a mentor company.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
THE ACADEMY OF CANADIAN CINEMA & TELEVISION National Apprenticeship Training Program (Source: www.academy.ca)	The Academy of Canadian Cinema & Television is a national organization representing professional film and television makers across the country, established to promote the Canadian film and television industries and to develop standards of excellence. The program is designed to provide apprenticeship experience within a professional environment to students who have completed post-secondary film, television, communications or related studies. It is the purpose of the program to expose talented students to the labour market and to ease their career entry into the industry. Apprenticeships are awarded in the following categories: **NATIONAL– CINEMATOGRAPHY:** Kodak Canada Cinematography Apprenticeship will be given to one outstanding apprentice specializing in cinematography. **NATIONAL:** Three apprenticeships will be awarded to residents of Canada from a visible minority background. No restrictions apply on the area of specialization. **PROVINCIAL AND TERRITORIAL:** Thirteen apprenticeships will be awarded to one resident from each of the ten Provinces and three Territories. Each resident must be from a visible minority background. No restrictions apply on the area of specialization.	A 12 week training period which may include a number of different productions in participant's training or craft area.	Funding Available: An honorarium of $375 per week for each week of training	Applicants must be Canadian citizens or landed immigrants. Applicants must be in their final year of full time post-secondary studies in film, television, communications, or related studies. Film/Television co-op experience will be considered in lieu of graduation from a post-secondary institution from residents of provinces without post-secondary institutions as described herein. Apprentices are required to conduct an active search for a placement with the assistance of the Academy and be regularly available for placement in their area of interest and in their region.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
THE CANADIAN FILM CENTRE The Feature Film Project (Source: www.cdnfilmcentre.com)	The Feature Film Project (FFP) is a program dedicated to overseeing the development, production, marketing and distribution of low-budget dramatic feature films for first-time filmmakers. The FFP's mandate is: • To nurture the vitality and growth of cinema in Canada; • To develop and train filmmakers, performers and technicians in the art, craft and business of filmmaking; • To provide an industry standard production environment with an emphasis on creative originality at genuinely low-budget production values; • To provide 100% of the financing, creative, professional and administrative experience and mentorship necessary to ensure the successful development, production and marketing of independent low-budget Canadian theatrical feature films. Designed to further enhance the Centre's national mission in advancing and serving Canadian talent, the FFP has afforded 77 writers, producers and directors and hundreds of professional actors and technicians the opportunity to test their skills and prove their creative talents.	Flexible	Funding Available: Ultra-Low-Budget Digital Feature up to $250,000 Funding Available: Low-Budget Feature up to $500,000	**Eligible Projects:** Dramatic feature films that are: • Not less than 75 minutes in length (approx. 80-120 pages); • Intended for theatrical release; • The producing entity must be a Canadian-owned and controlled independent production company and must own and control the property upon which the proposed film is based. **Eligible Applicants:** • Only applicants with Canadian Citizenship or Permanent Resident Status will be considered; • All submissions are welcome, however, preference will be given to projects that name all three of the creative principals (writer, director, producer); • Preference will be given to projects where the writer, director and producer have not individually or as a group made more than one dramatic feature film.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
NATIONAL SCREEN INSTITUTE (Source: www.nsi-canada.ca)	The National Screen Institute supplies innovative, focused, applied professional training, leading participants to successful careers as writers, directors and producers in Canada's film and television industry. NSI market-driven training is provided through programs streamed to meet the needs of individuals at various levels of experience. Each NSI program is based on a project-oriented methodology where participants learn by doing.	N/A	N/A	N/A
NATIONAL SCREEN INSTITUTE Totally Television (Source: www.nsi-canada.ca)	The NSI Totally Television Program is aimed at producer and writer teams wishing to further develop a television series idea. This program provides successful writer/producer teams with a market-driven intensive and individualized TV series development program, culminating with the presentation of their proposals at the Banff Television Festival. NSI Totally Television has three main objectives: • To provide successful applicants with the skills needed to successfully create, develop and eventually produce a television series in scripted genres such as drama, comedy, children's, animation, lifestyle, reality television and documentary series; • To match emerging television talent with experienced mentors to create an individual "hands-on" learning experience; • To work closely with the applicants to prepare their projects for financing and the marketplace.	10 months	Funding Available: The Program will pay for airfare & accommodations while in Toronto for the training session as well as attendance at the Banff Television Festival. Selected teams in Phase three will also receive a cash award, to be administered by NSI, to help with costs associated with choosing mentors, story editors, creating pitching materials, meeting with broadcasters etc.	All applicants: • Must be Canadian citizens or landed immigrants, reside in Canada and be over the age of 18; • Must maintain creative and financial control over the project as well as technical ownership; • Must demonstrate ownership of or option on all underlying rights; • Must not currently be enrolled in any full-time school or university program; • Must not be participants in any other training program that would conflict with their ability to commit to the program; • Must have determined ownership and decision making control between themselves, as evidenced by a letter signed and dated by both team members.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
NATIONAL SCREEN INSTITUTE Drama Prize Program (Source: www.nsi-canada.ca)	NSI Drama Prize provides emerging filmmakers with a year of professional support and training in the various facets of filmmaking while developing and producing a 10-minute short film. In addition, the teams receive customized training in writing, directing and producing, mentoring from established filmmakers, and access to professional contacts. NSI Drama Prize has two main objectives: • To provide successful applicants with training opportunities that will enhance their knowledge base and skill sets they will need to make their short film; • To work closely with the filmmakers to help them prepare their project for production and ultimately screenings at national and international film festivals.	1 year	Funding Available: $9,500 Cash $16,000 in services and a world premiere screening at NSI FilmExchange Canadian Film Festival Each team must invest, at minimum, $2,000 cash to the project	Up to 5 teams of aspiring filmmakers from across the country are selected. In order to be eligible, applicants must have: a minimum of one-year experience working in the film and television industry; graduated from school a minimum of one year prior to the deadline; no more than 2 hours of commercial credits in the discipline applied for; and a complete production team of two or three people (writer, producer, director) from the same region/city.
NATIONAL SCREEN INSTITUTE Aboriginal Youth Pilot Project (Source: www.nsi-canada.ca)	The overall objective of the program is to deliver a culturally sensitive, well-rounded understanding of industry job requirements and inspire Aboriginal youth with exposure to a variety of creative and challenging employment opportunities in the film and television industry. Youth participate in workshops and seminars that provide career information related to key employment areas in the film and television industry. Some topics include story development, writing styles, industry terminology, job positions, producing and financing. Participants successfully completing phase one graduate to the Work Experience Internship Placement. Youth are placed as interns with broadcasters and independent production companies.	16 weeks	Funding Available: Expenses are paid by the program	N/A

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
NATIONAL SCREEN INSTITUTE Features First (Source: www.nsi-canada.ca)	NSI Features First has two main objectives: • To provide successful applicants with training opportunities that will enhance the knowledge base and skill sets they will need to make a first or second feature; • To work closely with the filmmakers to help prepare their projects for financing and the marketplace. Up to five teams with projects will be selected by the NSI Features First Program Manager and Program Coordinator, in consultation with film and television industry representatives from throughout the country. Teams will be selected based on the strength of the creative and market potential of their projects, the demonstrated readiness of the team members to move onto feature production, and a firm resolve to commit the required time to fully participate in the program.	10 months	N/A	All applicants • Must be Canadian citizens or landed immigrants, reside in Canada and be over the age of 18; • Must maintain creative and financial control over the project as well as technical ownership; • must demonstrate ownership of or option on all underlying rights (if any) and of the screenplay; • Must have determined ownership and decision-making control between themselves; • must identify which team member officially owns the project; • Must not currently be enrolled in any full-time school or university program; • Will only be accepted from complete production teams (writer, director, producer) of two or three people; • Applicants with more than one feature credit are not eligible.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
NATIONAL SCREEN INSTITUTE Global Marketing (Source: www.nsi-canada.ca)	The main objective of the NSI Global Marketing Program is to help Canadian television producers advance their projects at their first or second attendance at key international television marketplaces, MIPTV and MIPCOM. A range of advanced professional and project development opportunities are provided as key components of the program. The program features training and one-on-one guidance, allowing participants to shape their projects, prepare their pitches, interpret up-to-date market intelligence and navigate the market floor. Mid-level Canadian television producers with three or more projects in any genre in development, with a broadcaster attached to at least one of those projects, are selected to participate for each round of this innovative program. Participants also receive on-site mentoring and support during their MIP attendance.	5 months	Funding Available: The NSI Global Marketing Program will pay for airfare & accommodations while in Toronto for the training session Additionally, NSI will reimburse 100% of the MIPCOM registration cost under the Canada Pavilion umbrella, and 50% of airfare and accommodation costs to the market, up to a maximum of $1,500 per participant	In order to be eligible, applicants must have: • A minimum of one, 30 minute project televised nationally, as evidenced by a letter from the broadcaster indicating the date(s) of national broadcast; • A minimum of three years experience in the film and television industry, preferably as a producer; • Attended a minimum of one national market; • Have NOT attended more than one international market; • A minimum of three suitable projects in various stages of development with a broadcaster attached to at least one of those projects; • Projects that have international viability or co-production opportunities; • Three references from recognized industry representatives; • Necessary rights in and to the development projects you are applying with.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
NATIONAL SCREEN INSTITUTE Storytellers Program (Source: www.nsi-canada.ca)	NSI, in association with NBC Universal presents an ambitious training program designed to help Canadian Aboriginal film and television producers advance their projects as international co-productions by providing them with guidance and access to new markets.	N/A	Funding Available: The NSI Storytellers Program will pay for economy airfare, accommodation and per diem while in the training session Additionally, NSI will pay for economy airfare, 10 days accommodation and per diem during the Export Mission itself	Must be an Aboriginal person working in the Canadian film/TV industry who is a North American Indian or a member of a First Nation, Métis or Inuit. In order to be eligible, you must have: • A minimum of one, thirty-minute project televised regionally/nationally evidenced by a letter from broadcaster indicating date of regional/national broadcast; • A minimum of three years of experience in the film and television industry, preferably as a producer; • Attended a national market; • A minimum of three suitable projects in various stages of development with a Canadian broadcaster attached to at least one of those projects. Within the three projects, one may be a feature film; • Projects that have international viability; • Three references from recognized industry representatives.

Institution Name / Course Title	Course Description Overview	Length of Course	Cost of Course (Approximate)	Eligibility Criteria
NATIONAL SCREEN INSTITUTE Telefilm Spark Plug Program (Source: www.nsi-canada.ca)	The Telefilm Canada Sparkplug Program aims to open doors for underrepresented professionals of diversity in the Canadian television industry and to create more vibrant cultural experiences for audiences across Canada and throughout the world. The program consists of a one-week intensive training session, conducted by industry professionals, to prepare participants for pitching their dramatic television projects to broadcasters.	1 week	N/A	N/A
NATIONAL SCREEN INSTITUTE DiverseTV (Source: www.nsi-canada.ca)	DiverseTV is a market-driven training program designed to strengthen the writing skills of mid-level visible minority and Aboriginal writers interested in honing their dramatic television series concepts into a one-in-six chance at being green-lit for production by VisionTV. The objectives of DiverseTV are: to provide successful applicants with the skills needed to successfully create, develop and eventually produce quality culturally diverse dramatic television series; to match emerging television talent with experienced mentors to create an individual "hands-on" learning experience; to work closely with the applicants to prepare their projects for financing and the marketplace; to produce one successful television series with VisionTV.	Ten-month span	Funding Available: The DiverseTV Program will pay for airfare and accommodations while in Toronto for both training sessions as well as attendance at the Banff World Television Festival Selected participants in Phase Two also receive a cash award to help with costs in choosing mentors, story editors, creating pitching materials, meeting with broadcasters etc.	The DiverseTV Program is for visible minority and Aboriginal writers. In order to be eligible, applicants must have: • Written a minimum of one, thirty minute video, film or other multi-media project (or a number of projects with a cumulative running time of thirty minutes); • A strong desire to work in television; • The producer (if applicable) should have production or craft experience, business affairs and/or legal experience, marketing and/or distribution experience or a combination of the above. All applicants must be Canadian citizens or landed immigrants and be over the age of 18.